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artist

concept art, digital & matte painting

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galleries

More amazing artwork such as this months cover image 'Ghost & Mariner' by Innokentil Shevchenko

interviews

Kuang Hong
Matt Dixon
Eduardo Schaal
Dan Wheaton

tutorials

Jade Fox,
Approaches to Colouring
Series Part 1 - Soft Colouring,
Elements Digital Painting
Series Part 3 - Fabrics
Fox Fire

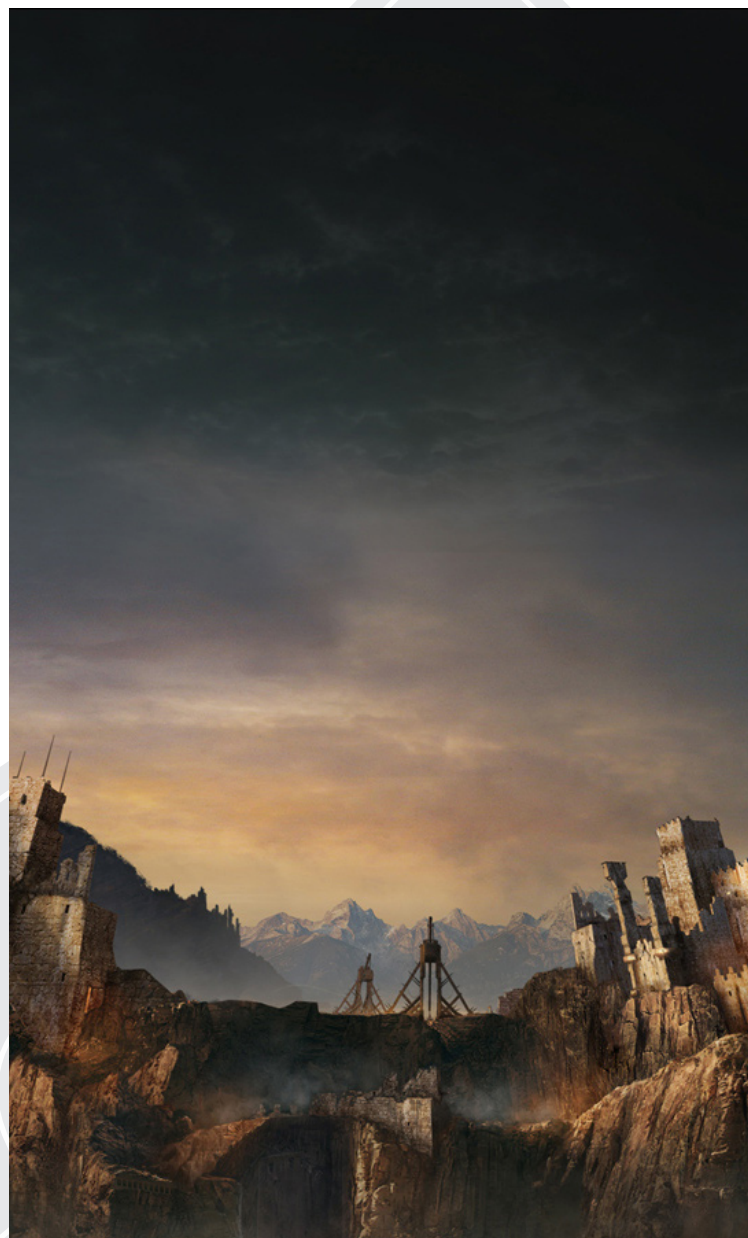
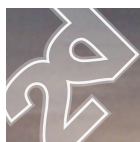
making of's

'Many are calling for help in
the silence' 'V-Rex'

competition

3DTotal's Digital Art Masters





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Eduardo Schaal
Dan Wheaton

TUTORIALS
Benita Winckler
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Jenny Roanchuk
Richard Tilbury
Natasha Rooesli
Adonihs
AquaSixio

GALLERIES
Adonihs
Aqua Sixio
Innokentii
Shevchenko
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More than just an Artbook...

ABOUT US 093 **Zoo Publishing**



Editorial

Welcome

The third issue of 2DArtist Magazine is here! It has been a fast paced year so far for the team at Zoo Publishing and we have to thank all the contributors to both our magazines who are the main reason that we keep on going and growing! More and more artists discovered us last month and we got some fantastic feedback in the survey we ran, which showed we are on the right track with our content so far. So, on with this issue's summary :-

Artist Interviews

You are in for a treat this month! We have packed out the interview sections with 4 top artists : Kuang Hong from Beijing, talks to us about his characters and techniques; a fascinating read from Matt Dixon based here in the UK tells us about his past, present and future projects and inspirations; Eduardo Schaal reveals his portfolio works to us and tells us about his working practices; and finally, Dan Wheaton from Canada gives us some of the longest interview answers we have ever received! Not that this is in anyway a bad thing, quite the opposite in fact. Read about what it takes to become a top matte artist in today's industry whilst learning about the techniques and pipelines that operate in a large film/game studio.



image : Patrick Jensen

Galleries

10 of the best grace these pages, such as this month's cover image "Ghost & Mariner" by Innokentii Shevchenko. Remember, we want your submissions for future galleries! Details for sending them in are here <http://www.2dartistmag.com/gallery>.

Making of's

Break down those images! The layers, brushes, blending modes, tips and tricks are revealed as previous gallery artists go deeper into the stages of their master pieces.

Adonihs takes us through the Making Of 'V-Rex'. He tells us : "It's kind of a mix between different crocodiles and a t-rex". This reveals the painting of some very interesting skin/armour containing many different tissue elements. "Many are calling for help in the silence" - project overview by AquaSixio. With this image being a personal favourite of ours, we were very happy to receive the details that went into the colours, tones and composition behind this wonderful piece of work.

Tutorials

In the survey you voted 'In Depth, Step by Step guides' as your favourite sections of the magazine, so hopefully we will make you happy with this months generous line-up :-

The elements series continues with the subject of fabrics; two contrasting tutorials here by our regular artist Richard Tilbury and guest artist Natasha Roeoesli. Richard tackles worn leather and Natasha studies delicate folds and forms. Soft Colouring by Deji Chan : the first of this three part series is aimed at beginners to get them started with digital colouring. To round off, two painting guides; 'Jade Fox' by Benita Winckler. She tells us "I had this idea about a fox-human hybrid creature, a kind of ghost or supernatural being, someone you can meet in your dreams" Benita's tutorial proves to be a great character development guide. Secondly, 'Fox Fire' by Jenny Roanchuk is a detailed Photoshop painting guide of 14 stages, starting



right at the beginning with tips on scanning in your line art, following through to some of the finer details of Photoshop's brushes and layer modes.

Thanks!

Whether you are checking out the 'lite' issue or are one of the growing number of annual subscribers (you get 9 issues for the price of 12 you know! hint hint) then the Zoo team hopes you enjoy your read and keep coming back for more! See you next month - Ed

About us

Zoo Publishing is a new company comprising of a small team here in the Midlands UK. 2DArtist is our second magazine project following the successful 3DCreative (www.3dcreativemag.com). We are very grateful for the support of the following CG sites which have help promote and spread the word about our publications. As well as ourselves, all digital artists owe a lot to these communities for the incredible amount of work they do for the CG Industry; 2dvalley, 3dexcellence, 3dkingdom, 3dlinks, 3dm, 3dtotal, ambiguous arts, cgdirectory, cgunderground, childplaystudios, gfxartist, epilogue, max-realms, mediaworks, the3dstudio, thebest3d, tutorialman & vanishingpoint. We look forward to lasting and successful partnership with these CG community sites.



this months Contributing artists

Every month, many artists from around the world contribute to 2DArtist Magazine.

This month, we would like to thank the following for their time, experiences and inspiration.



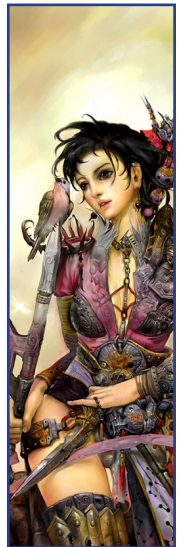
Kuang Hong

Art Director / Concept Artist / Illustrator > Beijing Pantheon Technology Co. Ltd. > Beijing, China. I Liked arts since young, after graduation went into

games companies and started on CG. in the future i hope to have my own studio, publish my comic, become a unique and individualistic top designer and illustrator.

noah@zemotion.net

www.zemotion.net



Daniel LuVisi

A.K.A 'Adonihs' > Conceptual Artist > California, USA > I got into art around the age of 3, my dad told me that I couldn't draw this crocodile villian from Teenage Mutant Ninja Turtles. He came home that night & was proved wrong, from that day on I always drew, everyday. I would create my own characters, stories, creatures, vehicles, etcetra. As you can see, im into art: mostly conceptual art. I want to major in Production Art, & work on films once I graduate from school.
dmxamlz@aol.com www.adonihs.deviantart.com/



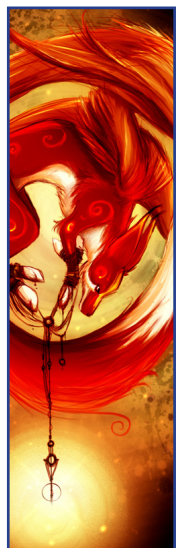
Jenny Romanchuk

Student freelancer > Ontario, Canada > Hey there to all you beginning, aspiring & talented artists! Art is a big part of my life, always has been, I can't

even remember when I started drawing really. I have been doing alot of landscapes & character designs lately, for myself and other people, it has been really enthralling for me. I love doing traditional work, its my favourite, & I am really digging the digital at the moment. :)

jennyromanchuk@yahoo.ca

<http://www.ashwings.deviantart.com>



Rolando Cyril

Freelance 2d artist / psychology student > Aubagne, France. I started to draw two years ago. Little by little I found my own style that I can't really define... quite melancolic, fantasy... or childish. I refused a lot of jobs & art propositions because of my studies of psychology. I am not really experienced in art because I consider myself as too young & I never did art studies. My artist career goals is to share more about my universe. Actually, my real goal is to be helped to have an artist career :]
sixio@free.fr <http://sixio.free.fr>

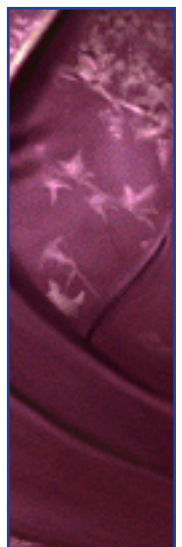


Natascha Roeoesli

2D artist/illustrator > Freelancer > Athens, Greece. I started out & am still using Adobe Photoshop & my trusty Wacom Intuos 2. My self taught skills helped me achieve 2 CGTalk

awards & several features in different artbooks & websites. I am currently working as a freelancer for clients such as Heresy Gaming, Fantasy Flight Games, Lucid Raven Productions & private clients.

I will never stop to try to expand & developpe my skills in 2D. <http://www.tascha.ch>
n@tascha.ch / projects@tascha.ch

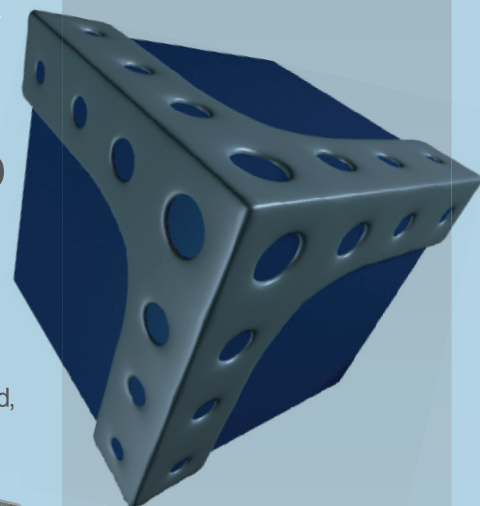


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v1

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v2

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v3

Bases & Layers
Base textures that are suitable for building up layers or applying straight to surfaces such as stone, plaster, concrete etc. This CD has many bonus features.



v4

Humans & Creatures
Suitable for texturing human and creatures. The textures range from natural, realistic eye, skin and hair textures to bizarre creature skins and eyes.



v5

Dirt & Graffiti
Dirt masks/ maps and graffiti. These have many uses, the main ones being as a mask to mix two textures together or being placed as a layer over an existing texture to add in detail and 'dirty it up'.



v6

Clean Textures
Textures which are 'clean' textures that have little or no 'aged/stressed' elements.



v7

Sci-fi Textures
The textures range from Exterior Spaceship textures to decals and Damage maps



v8

Vehicle Textures
The textures range from Tyre bump maps to cool flame decals. Included are .dxf meshes of some of the more 'common' car objects. These include Alloy Wheels, brake calipers, dials etc.



v9

Ancient Tribes & Civilisations
The textures range from Aztec, Japanese, Medieval, Greek & Roman, Celtic & Viking, Egyptian, Neanderthal, Indian & Islamic, and African.



v10

Trees & Plants
This DVD has trees based on the four seasons, and a variety of plants and grasses and leaves with each one with the very own alpha map which makes them ready to pop into any scene.



v11

Alien Organic
From the wierd and slimey, to more subtle toned skins, these textures are like nothing you have ever seen before.



v12

Around the World Vol 1
Mostly architectural textures, derived from original photography, taken all over the world.



v13

Around the World Vol 2
Mostly architectural textures, derived from original photography, taken all over the world.



v14

Fantasy Textures
Mostly fantasy textures some created from 100% original photography and others hand painted by our own texture artists.



v15

Toon Textures
Toon and stylised textures. The textures fall into 'sets' hand crafted by our artists, each set has a continuous style throughout and contain colour and bump maps which range from leaves to tiles and from wood to windows.

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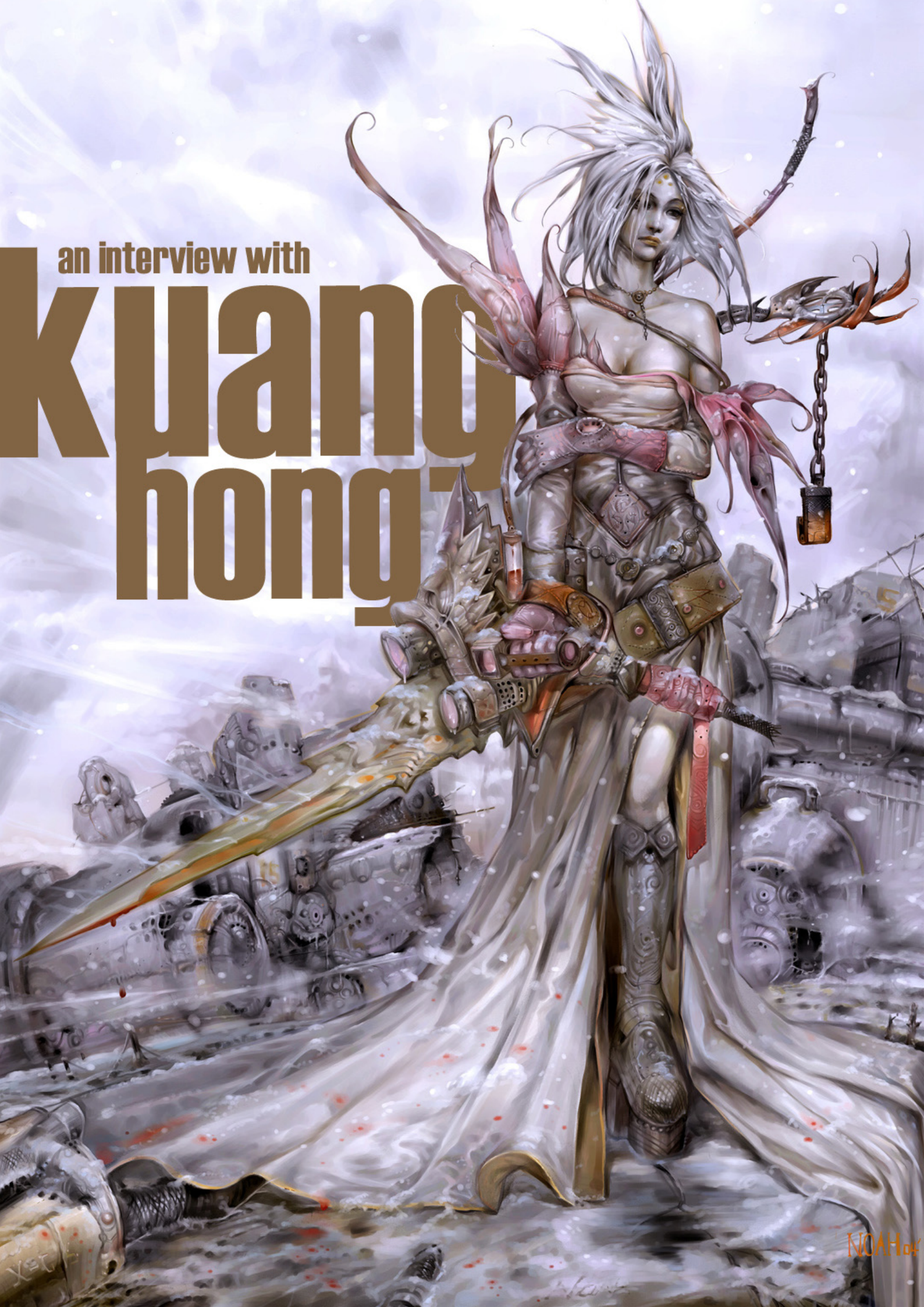
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an interview with
**Kuang
hong**



Interview



Kuang hong

Hi Kuang, can you give us a short introduction please.

Im 25 years old, I live in Beijing and I am currently employed as an art director in a games company.

Do you work on concepts for the games or in game stuff such as backgrounds?

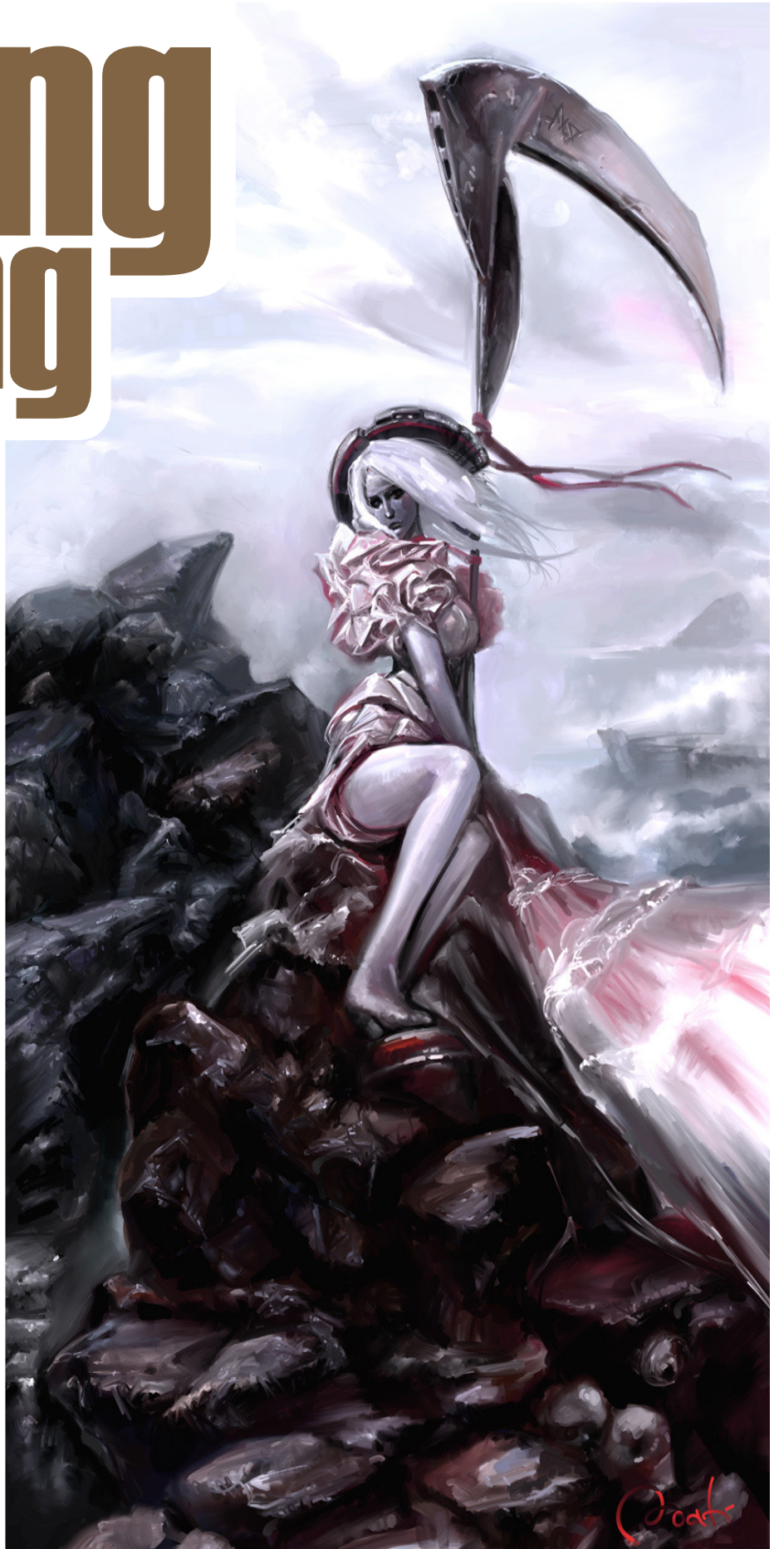
I do the concept art and designs for characters, monsters and environments (scenes/backgrounds) for the game.

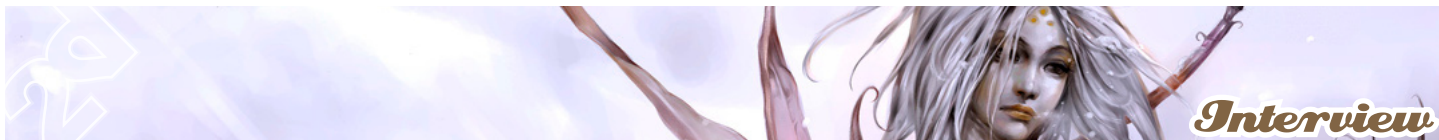
Are you self-taught? Or did you attend college?

I had never majored in arts before, so i'm all self-taught.

A lot of our readers are self-taught too but still learn from whatever extra sources they can find, did you do the same and use books or internet tutorials for example to assist your learning?

Self learning doesn't mean cutting off external learning, a person can't learn in an enclosed world by himself. I'd always used works of masters as my learning subjects, studied quite a bit on traditional and classical works. Although it is difficult to bring out that kind of effect, in the artistic sense and knowledge it has given me a lot of directions for my works.





Can you tell us a little about your drawing techniques?

Because it's mainly colouring in the computer, so the techniques are limited to what the softwares can provide. I usually use painter 6 and photoshop 7 to colour. Painter's usage only allows one kind of brush on one layer, so basically it's like traditional art to me since I only use watercolors most of the time and just paint on one layer alone. It's just done on the computer and not by paints.

Photoshop allows cutting up of the layers to work on the image in this manner, I find it very suitable for working on large environmental paintings, allowing me to use different layers' properties and colors to adjust and merge them again as a whole..

Did you start with traditional drawing and painting techniques and then slowly transfer them over to using the computer? If so how did you find this process to the digital medium?

I had been sketching and drawing mainly when I was younger, but changing to use the computer happened because I thought it was really something new and wanted to try it. I thought that digital painting was really convenient, but the process of changing really took some time to adapt to a personal style.



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Kuang Hong

Interview

As far as I can see every one of your images are character based, why is this?

Actually I do have quite a few environmental works, usually with characters though, it's just that they're not publicized or posted on the net. Basing a composition on characters should be, say, a personal preference. Of course now I'm also trying out much more other materials and subjects than just characters.

If you receive could receive a commission to create a dream image, do you have any idea what it would be?

Dream images to me are too many to speak of. At every stage of life, I will have different thinkings, and try to present what I want to do at this time. What I want to do very much now is to bring forth elements from Beijing opera into my own style and develop some interesting images. I have already decided that if I have time, I'll surely work on it, and I believe it would turn out pretty good!



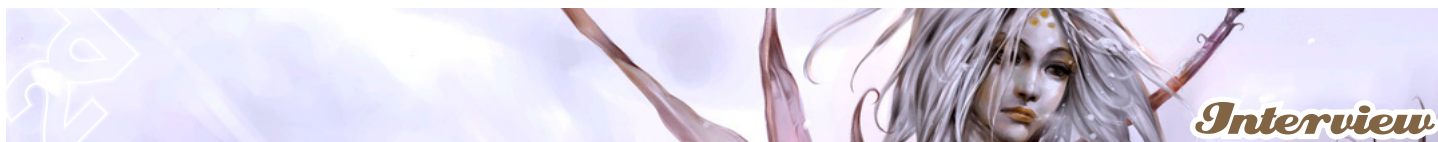
Colours seem to play a very important part in your images. How do you decide on the colour range you will use for each image, and what are your inspirations for this subject?

Colours are basically in my mind before I start working with them. For each image, when working on the lineart, consideration's already

been given to how it will look after colouring. With reference to "My World", the inspiration for this piece's came from a plastic flower in a pot. It's petals in my mind slowly shaped into the woman's hair, when sketching, adding in the other elements, then it became more industrial and different.

What are you plans for your future career?

A individualistic illustrator, my own style, my character. I would love to publish a comic book and I also have an interest in writing a novel.



Do you get much time for your own projects or does work seem to dominate your waking hours!?

Right now a big percentage of the design and concept art work has been done so during working time i'm mainly doing art direction, not drawings or designs. Because of this the workload is lighter and i've more free time to do what I like to do.

For more of Kuang Hong's work please visit his website.

<http://www.zemotion.net/>

noah@zemotion.net

Interview by :

Tom Greenway

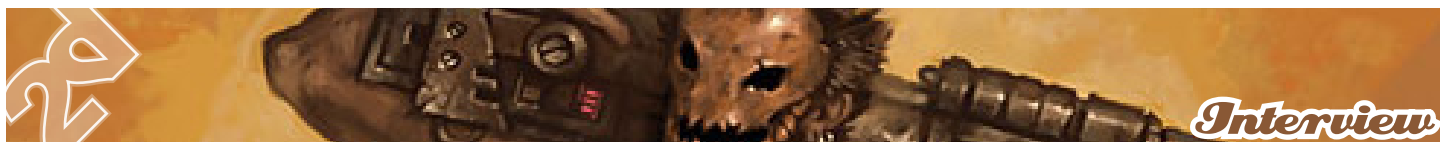


an interview with

mattdixon

Born in 1972, Birmingham, England. Matt Dixon has been into producing Art work for the majority of his life, from the good old days of assembling images from ASCII characters on his old VIC-20. To now when he is producing outstanding pieces of art as a Lead Artist at one of the top games companies around. Matt takes the time to talk about work, life and the dream of someday over looking the sea in Cornwall.





matt dixon

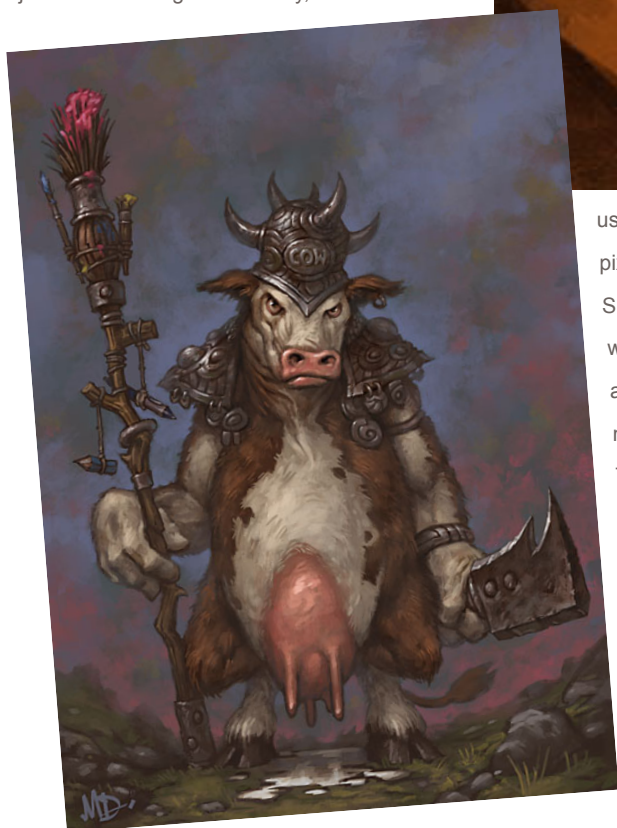
an interview with

Hi could you tell us a bit about yourself?

My name is Matt Dixon. I'm 33 years old and live in the UK with my girlfriend and our two kids. I work as a lead artist for Eurocom Entertainment Software.

What first got you started in 2D?

Being born, I think! I've been drawing or painting in one form or another ever since I can remember. I began using a computer as an art tool in my very early teens when I discovered the paint packages available on home computers like the Commodore 64 and later the Amiga; I had a lot of fun pixelling heavy metal album covers and comic book characters for demo groups for a little while there! When I first joined the video game industry, I was



using the same techniques to create pixel backgrounds and sprites for SNES and Genesis titles, but it wasn't long before the Playstation arrived and I found myself working mostly in 3D for years after that. These days, much of my time is spent creating concept art which is a welcome return to two dimensions - I enjoy 3D work, but 2D is definitely where I feel most comfortable.

Do you ever get a buzz from seeing any of your work whether it is 3D or 2D in any of the games that you have worked on?

Oh, definitely. I don't get much time to play games these days, but I've spent many happy hours admiring the art in game worlds and it's great to think that I might be contributing to giving someone else that same pleasurable experience. I have to say that, for me, the real buzz is in the creation rather than the end result but it's certainly satisfying to see that game box on the shelf and know there's a booklet inside with your name in it somewhere.



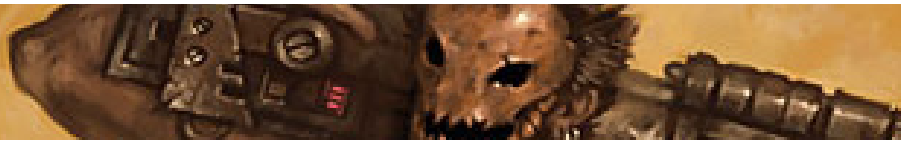
Did you study art at college or are you all self taught?

Except for the usual art tuition at school, I'm entirely self-taught. When the time came for me to consider pursuing further education, my interests lay more with music than with art and I left school to pursue the life of a provincial rock legend. When I finally came to the realisation that the rock 'N' roll dream wasn't all booze and bad language and actually involved a lot of damned hard work, and I then damaged my back carrying amplifiers around, I began to wonder if perhaps a few years lifting paintbrushes instead might have made more sense? I still wonder what I missed out on by not attending art college and how my artwork might be different as a result, but I look back on that part of my life very fondly indeed. No regrets.

You have produced a few really cool pieces based on the Game Workshop Warhammer universe, are you a fan of Warhammer or was it the detail that goes into each character that made you produce these pieces?

As a teenager, I had quite an interest in gaming. Looking back, I think the interest was mostly in the art than in the rulebooks as I spent far longer looking at the pictures than reading the rules or playing the games! I guess the Games Workshop publications probably had the biggest effect on me through White Dwarf magazine, which I'd buy most months simply to admire the artwork. I produced the Warhammer pieces primarily to show some fully painted grey scale pieces in my portfolio,





but it was also interesting to compare those images against the pen and ink drawings or Warhammer Orcs I used to scribble out in my bedroom all those years ago. I won't say which I thought was better..!

As it had such a big effect on you, would you like to produce artwork for White Dwarf magazines or are you happy working as a lead artist in a well known games company?

Yes, painting Orcs and Space Marines all day would be fun, I'm sure! Actually, Games Workshop's HQ is in walking distance from my house,

making it a much shorter commute than I have currently. Hmm...

Seriously; one of the things I really enjoy about my job is the variety of things I have to deal with each day and I'm not sure you'd get that working as a staff artist for a big publisher like Games Workshop. I'm happy where I am.

Where do you get all the inspiration from to produce such visually stunning paintings?

That's a very difficult question to answer. I don't know. Ideas just kind of pop into my head, and inspiration seems to arrive when

I least expect it. Music plays a big part in the creative process for me, so I suppose that's a source of inspiration - I almost always listen to music while I work and I find choosing the right



'soundtrack' can be quite important to keep me focused; some good old cheesy metal if I'm drawing a winged demon, maybe some techno if it's a science fiction scene, jazz or ambient if I'm sketching up an environment, funk or disco (yes, disco) if I need a burst of energy - it all depends on my mood. If I don't have music on while I work I find myself humming or making little sound effects as I paint so it must play a part somewhere!

Yeah I tend to listen to a bit of Miles Davis when I need to get a bit of inspiration. So what's your favourite Disco track?

Haha! Anything with a decent beat and a good dose of cheese will do - I don't know, probably something by the Brother Johnson. Great bass playing. I've not been in the disco mood for a while as it happens - I've been drawing a lot of fantasy stuff, and that means symphonic metal!

How long on average does it take to produce one painting. From concept through to finished piece?

That varies quite a bit, but I always like



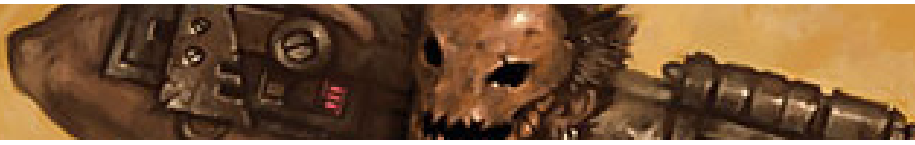


to finish a painting as quickly as possible so the idea stays fresh. If it's being worked on for several days, I find myself losing confidence in the image and it's very difficult to summon the will to finish it off. Most of my work is completed over two or three days in several short sessions - maybe an average of six to eight hours working time in total, though some can be as little as an hour or two, and others might take twelve hours or more. The time taken seems to be as much to do with my own mood and motivation as the complexity of the painting itself

Which part of producing these paintings do you enjoy doing the most?

Take-off and landing, definitely. Just like a plane flight, it's the beginning and end which are most exciting - that's where everything is happening. The first sketches and thumbnails as the picture begins to reveal itself is perhaps the most exciting part because you have this partial vision of how the final image might appear and the anticipation of seeing the finished product is mixed in with the anxiety over how the image might progress if mistakes are made during the painting. The final stages as the details and highlights go in is the bit I look forward to the most, but there's an certain amount of fear too as I really don't know until this part if the picture is going to 'work'. The hours of effort in between are dreadfully dull by





comparison.

What would be your ideal job?

I consider myself very lucky, because in many ways I'm doing it right now - I spend most of my day painting concepts for video games, working alongside some very creative people for a company which has treated me very well in the decade or so I have worked there. I can't think of many ways to improve it without entering the realms of fantasy. Sorry, that's a terribly boring answer.

Where do you see yourself in a 10 years time?

On a Friday afternoon in late summer, with a

cool breeze wafting through the double doors of my studio which are thrown open to reveal a tidy little garden with views over the sea. I can hear my kids laughing somewhere outside while I'm busy finishing up the cover of the sequel to the best-selling 'Art of Matt Dixon' book which has paid for my idyllic new lifestyle. My girl's busy preparing dinner in the kitchen, and if I'm not very much mistaken, that gentle clink of glass on glass tells me she's on her way through with margheritas aperitifs... Ah, dreams! Honestly, if I'm still able to earn a living through my artwork and my family are happy, I'll be pretty contented where ever I am.

I'd like to be living in a world in which humans have stopped blowing each other up, too.

That's a pretty scene that you have just created, kind of makes me jealous. So which sea would you like to be overlooking?

The Atlantic; I think that little dream house is somewhere down near the end of Cornwall

Who inspires you artistically?

I could write a huge list here, but there are a few artists who's work I never tire of returning to. John Singer Sargent, Robert McGinnis and Frank Frazetta would probably be my favourites



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Matt Dixon

Interview

if I had to choose - three artists with very different styles, but all masters in their field. I think what attracts me to these artists is their ability to create such compelling images with so few strokes. Look at Sargent's portrait of Lady Agnew, Frazetta's Death Dealer, or just about any of McGinnis's 1000+ paperback book covers - and you'll see how they apparently work with incredible efficiency and economy, rendering only what is absolutely necessary and allowing the rest of the image to fall away into ever looser strokes. Such clarity in technique gives their work real power. Looking at images by any of these artists always makes me want to go and paint.

What has been your greatest accomplishment?

Art-wise? Hard to say - I don't really think about it in those terms. I received an email entitled 'fan mail' a little while back from an artist I have admired for several years and for whom I have a huge amount of respect. That made me feel good. I felt as if I'd accomplished something that day.

What is one piece of advice you would give to any aspiring artist?

Turn off the Internet and get to work! Seriously, developing self-discipline is very important, and I know a lot of artists who are easily distracted. Don't let the Internet, TV, video games and all that other fluff get in the way of your artwork - practise is the best way to improve, so if you haven't drawn today, why not? Get to it!

To see more of Matt Dixon's work please visit his website at:

www.mattdixon.co.uk

Or email him:

mail@mattdixon.co.uk

Interview by :

Chris Perrins

www.2dartistmag.com



issue003 march 2006

Matt Dixon

I choose ZBrush because...

"ZBrush's **unique** and **intuitive** tools allow me to **create** complex and **detailed** creature designs that couldn't have been achieved any other way, as swiftly or **precisely**."

Caroline Delen



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Eduardo Schaal

Eduardo Schaal, 34, has a 16 year career history as an illustrator, concept artist and art director. Thanks to his constant work and devotion he has established a privileged position in the national market. Professionally, Schaal began his career in 1989 with Augustin Gizé, as an illustration assistant. Later, in the same year, he worked at HGN, an animation studio in São Paulo, as a 2D animation assistant. In 1991, he started his venture in CG with an Amiga computer, later switching to the PC in 1993, when he adopted

Photoshop, Painter and 3D Studio (which, at the time, were still in DOS version). During the period of 1993 to 1998, Schaal worked as a freelancer doing animations and illustrations and teaching "illustration for the advertising market" at 'Escola Panamericana de Arte'. Between 1999 and 2004 he worked at 'Fabrica de Quadrinhos', mainly as a freelancer doing illustrations, where he later became a partner of the studio in 2003. In 2004, he joined 'Trattoria Films' with the responsibility of creating an art department; developing the

daily pre-visualisation of projects, either in 2D or 3D, beyond the work of illumination and texturization in 3D using Maya, After Effects and Shake.

First Sketches

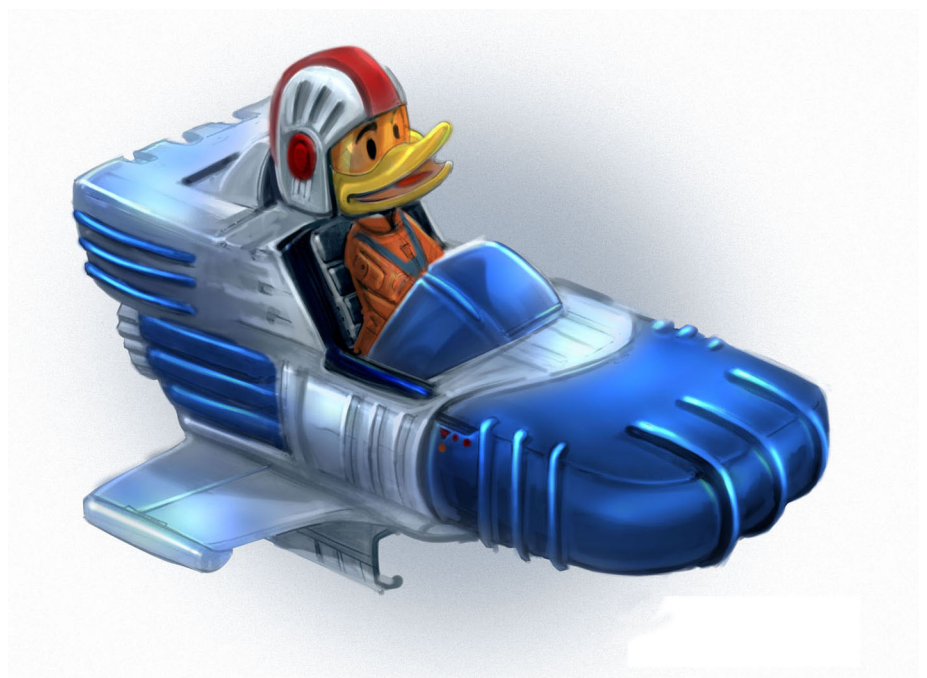
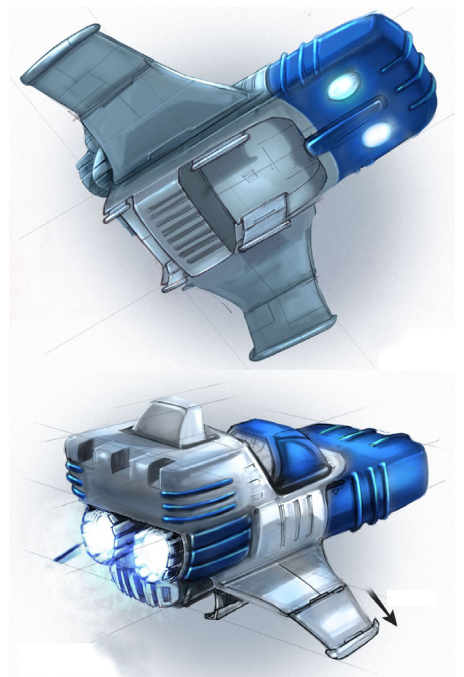
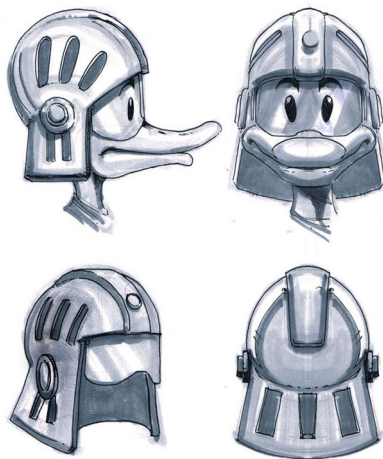
Schaal's passion for learning illustration began back in the 80's (the pre-digital age) when he attended public art lessons at 'Escola Panamericana de Arte', where he had to learn to use all of the traditional processes; gouache, nanquim, brushes and aerographs. Because

of this, he is part of a mature generation that have the knowledge and domain of traditional illustration methods, however are still young enough to have incorporated digital tools without great efforts. Schaal believes that this offers advantages, since the traditional theoretical knowledge offers a wider vision of the digital ways, extracting from them the best that they have to offer. Schaal started his professional career very young; he "skipped" the advanced course and began his practical learning already inside the market. At the time, there were no great offers for courses of traditional art, much less digital art ones. Schaal also considers to have been very lucky starting his career at selected studios within the market.

The References

Schaal cites his great influences to be concept designers such as Syd Mead and Ralph McQuarrie, who are responsible for designs of scenes, ships, robots, weapons and creatures in sci-fi movies such as Star Wars, Blade Runner, Alien and Tron. Also of great influence are illustrators such as as Drew Struzan, Benício and Norman Rockwell, and painters like Gustav Klimt and Sir Lawrence Alma-Tadema. Today, he is a great admirer of the work of artists such as Dave McKean, Joe Chiodo, Koji Morimoto, Ryan Church, Craig Mullins and Iain McCaig. When Schaal started drawing, he recognised that, as with the majority of beginners, he acquired habits that

were difficult to leave behind. It was only after the beginning of his career, by observing other more experienced artists working, that Schaal started to shape his own style. To acquire a proper style, it is necessary to have a solid foundation built on base researching, studying and practicing. This way, the artist can decide which techniques or approaches he will adopt in his illustration. He also mentions that it takes years to dominate one technique, either traditional or digital. He remembers that it was





very difficult to know which way to take his learning and to construct a career. In contrast to the U.S.A., where there are some famous arts schools, such as the WHITEWASH Arts in California or the School of Visual Arts in New York, Brazil in the 80's required much more effort and creativity to stay up-to-date on the work done abroad. Libraries and comic book shops were valuable sources of research in his adolescence. At the time, books imported on art and concept design were extremely expensive and difficult to find.

Currently, the Internet plays a crucial role in research and in the interaction with other artists. It has thousands of discussion forums where professionals and students from around the world can exchange information and experiences in real-time about the CG market. Schaal reveals that his illustration entered in the "Master & Servant", from CGTalk website, was awarded 5th place in the 2D category!

Schaal mentioned that long distant artists from Russia and China contact him to give their opinions and feedback about his work and even to quote jobs. Instant Messenger is also a powerful real-time interaction tool. Schaal was amused when he was added in Messenger by a young guy from China, whose English was not great, making communication between them very difficult. Another time, some of Schaal's images were spread out over the internet. "Jesus Matrix", which was created to illustrate an article for 'Superinteressante' magazine (December 2004), was taken from it's original purpose and used as the image of an Orkut community and was published in blogs all over the web. Schaal explains that there is no way to control this, but when the proper credits are placed in the images and they aren't used in commercial way, he doesn't see it as a problem.



Article

The Working Process

Schaal began his contribution to 'Trattoria Films' with the visual conception for the short movie 'Curupira' (selected movie for 16° International Festival of Short Movies in São Paulo) and for the video clip of a Brazilian singer called Adriana Calcanhoto, "Fico assim sem você" in 1994. Since then, Schaal has worked on the process of visual conception of some TV commercials; creating concepts, storyboards, matte paintings and even colour-correction jobs with the post production team. Schaal uses Photoshop, Painter and Maya, for the production of his art concepts and illustrations, and is now trying ZBrush in some cases. Regarding his working process, Schaal reveals that he even more immersed in the electronic world. In the beginning of '90 it was 75% traditional and 25% digital. Today, it is 100% digital - even the sketches are done directly in Photoshop! However, in some jobs, he likes to blend traditional techniques with digital ones. In the case of

the artwork for 'Emperor Palpatine' for the 'Galileu' magazine (May 2005), he used acrylic ink on paper with the help of Photoshop and Painter. Schaal suggests for illustration beginners that they have a clear notion of their objectives, without wasting talent in the lack of personal marketing notions. To construct a

solid career, it is necessary to be conscious of your limitations in order not to underestimate or over-estimate your work. Keeping your portfolio organised and up-to-date is a key thing. It is also essential to be aware of your own capabilities in order to attend the customers' needs and to charge them a fair





market price. Also, it is important to keep well informed of what is happening around you and in the market. Read about your profession, but also about other subjects to give yourself a general culture and awareness. Becoming a member of professional associations, like the CGSociety, is not only important in "opening doors", but also in exchanging information and networking with other professionals about the regulations of your practice.

Websites:

www.eduardoschaal.com

<http://www.trattoria.com/>

<http://www.curupirafilme.com.br/>

Legends:

Angel – image for a 2003 calendar – client:

Fabrica de Quadrinhos – software: Photoshop, Painter and Maya Paint FX

Demon – concept art for a 3D character – Year 2004 – Client: Own portfolio – Software: Photoshop and Painter

O Curupira – Concept Art for a 3D character – Year 2004 – Client: Trattoria Filmes

– Software: Photoshop and Painter

Uaga – Concept Art for scenarios and effects

– Danone Uaga – Year:2004 – Software:

Photoshop, Painter and Maya

Star Wars – Illustration for Galileu magazine

Year 2005 – Client: Editora Globo – Software: Photoshop and Painter

Jesus-Matrix – illustration for

Superinteressante magazine – Year:2004

– Client: Editora Abril – Software: Photoshop and Painter

Nefertiti – Illustration for Aventuras na Historia magazine – Year:2005 – Client: Editora Abril

– Software: Photoshop and Painter

Servant of Creation – Illustration for Master

& Servant – Year:2005 – Client: CGTalk

– Software: Photoshop and Painter

Pato Purufic – Concept art of a 3D character and vehicle – Year:2004 – Client: Trattoria



Filmes – Software: Photoshop

Trip Trix – Storyboard to a publicity film – Year:

2005 – Client: Trattoria Filmes – Software:

Photoshop

Toddyinho – Concept Art to 3D Scenarios

– Year: 2005 – Client: Trattoria Filmes

– Software: Photoshop and Painter

Renault – Storyboard for a publicity film

– Year:2005 – Client: Trattoria Filmes

– Software: Photoshop

Gisele Mermaid – Concept Art for visual effects

design – Year: 2005 – Client: Trattoria Filmes

– Software: Photoshop, Maya

Toddyinho – Concept Art for a 3D character

– Year:2005 – Client: Trattoria Filmes

– Software: Photoshop

Speedy – Totem – Concept Art for a 3D film

signature – Year: 2005 – Client: Trattoria

Filmes – Software: Photoshop and Maya

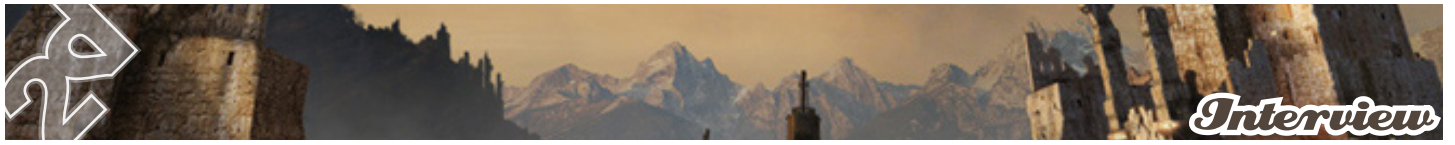
Dan is a concept artist and matte painter working in the entertainment industry, which helps him mix his passion for illustration and conceptual background, Photoshop experience, 3d interests, and his love for fx laden movies.

He takes time out to talk to us about himself and his work on the Prince of Persia series.

wheaton

dan





an interview with

dan wheaton

You state in your biography that you have worked as an illustrator and designer in the past. How did this lead into a job as a matte artist and what are the key skills that you feel have enabled this career shift?

Well, it's not the most direct path to becoming a matte painter, that's for sure. The thing is, a lot of the matte painters I know did the same thing, migrated from other areas and learned the craft. For me, having worked as an illustrator and designer meant that I'd tackled a lot of different kinds of projects, from print to interactive, motion graphics and 3d. Essentially I'm an illustrator who learned design and became a Creative Director. I've had to work in Photoshop at a high production level for years, since print shows every detail. I used 3d in a variety of capacities as an illustrator and designer (from illustration for books and CDs to designing things like the Academy of Country Music award). As an illustrator, you work on composition, mood, lighting, concept,





conveying story, character, etc. As a designer, you work at boiling visuals and information down to their essence, making dramatic impact, conveying ideas that are “sticky” people remember them. I found that all of those were very complimentary to matte work it's got its own set of technical requirements that you have to learn, but in the end, being a versatile illustrator who could handle many styles, subjects, and mediums, laid a good foundation for me. I always preferred the entertainment client work, so when I made the jump to matte and concept art, it was a good fit.

You mention that working in the entertainment industry is a good way to combine many of your interests and skills in both 2D and 3D.

Could you elaborate on this and explain how your job utilises a variety of disciplines?

For sure. A matte painter has to be solid in Photoshop - which is the bread and butter, de facto tool for you. It's possible to be a 2d only guy, but to thrive and not just survive, you need to continually adapt and adopt new technologies. A matte painter that understands and works with 3d adds more to the equation, since their job is really to create the illusion of 3d using 2d. Working closely with the compositors is key too, and the more you know

about their job the better you can integrate with them. For me, I was essentially self taught in 3d with a variety of programs, so I would never consider myself a production modeller, etc. Matte work lets me integrate 2d paintings in Photoshop, and bring them to life with a combination of composite and 3d tools - and that I find very cool. Rather than isolating

myself into certain looks for 3d and 2d, you can blur the line and create a different reality. My experience with corporate and design work never really let me do that - there wasn't the outlet for it. I don't want to fall into the dark hole of technology and lose the artistic, but I like the results that the integration allows and creates.





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Could you go about describing the process of producing a matte painting for any readers new to the subject and describe the various elements involved?

Well, there are a lot of people who could explain it better I'm sure, but I'll give a basic take on what I did on Prince of Persia 3. I used two programs every day - XSI for 3d, and Photoshop for 2d. I would be given a shot that had cameras and scene established with low poly geometry that I would start with. I'd rip out any animations in it (not needed for my part), and then usually do some sort of quick and dirty texturing (rock for example using a cylindrical projection) This is going to be replaced in the matte, so it really doesn't matter too much. I would import a light rig given to me that was just a fast sim

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of Global Illumination, to get overall lighting with main direction included. I'd duplicate the main animated camera and setup my main projection with the duplicate. Then I'd render out a frame, usually at double final resolution. That frame would be used in Photoshop to begin my painting. Any textures that had been applied (if any) would be completely replaced in the painting... they were there only to break away from using a grey geometry base for painting. Once the main painting was complete, I'd project that image on using my dupe camera, then advance through the frames to the final camera position and check for holes that need to be patched by projecting with a duplicate of the final cameras' position. These are areas that the first projection can't

"see", and require smaller pieces to be painted



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issue003 march 2006



and projected with alphas to add them to the main projection. The goal is a seamless camera move - the painting looks 3d as the camera moves. Sometimes this means creating cards to hold parts of the projection, or other geometry adjustments to make the matte render work.

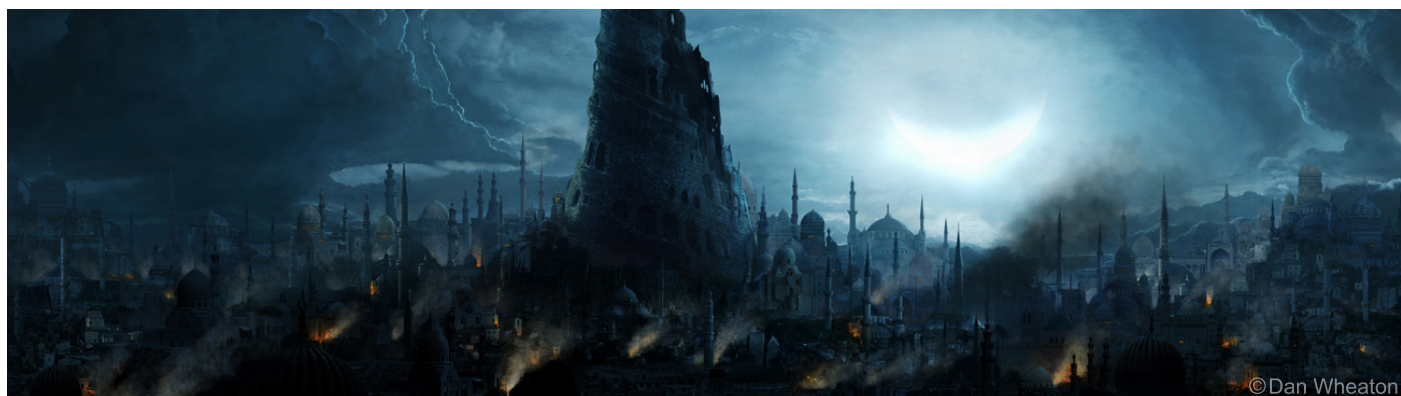
Once it looks good, I'd render the frames as a matte render, a water mask, etc. to give the compositors what they needed later on. Then, on to the next shot. (This project really required me to move fast, so there wasn't a lot of fat, and since it was at NTSC rez, you could work pretty quick).

Could you explain a little how the elements of 2d and 3d are combined in a matte painting?

I think I've answered that ad nauseum in my long winded description of matte work, but the Readers Digest version is that 3d models have an image projected on them, making a convincing 3d world using 2d paintings. The closer elements are to camera, the more 3d you need, as matte work is really a support element. And if you are doing extreme camera moves, it may not be possible to matte project very easily... it has its limitations.

What are the most challenging aspects to your current job?

Hmm, I'd say the path is not exactly an easy one. Finding the right situation where you can progress, get great portfolio, and





balance income, hours etc is tough. The less "encumbrances" you have, the easier it is to pursue that. The area you live in may really restrict your options too - if you aren't in the primary entertainment areas, it's kinda like selling snowplows in the Sudan... there isn't a lot of value placed on it. It's also a fairly small community, which can be a payoff, but it makes it tough to learn for sure. There is also this horrible myth that since matte painters can 'paint', that they should be good at textures. Blech. Lol. I always explain that textures are the absence of light, and matte work is all about painting light - very, very different. And then after my rant, I help them on the textures, and then yell for a junior to be my texture jockey.

You mention that matte work is all about painting light - could you expand on this?

I'm definitely a work in progress here. Light tells us everything about the image - the form, color, material etc. You aren't outlining shapes; you are painting them as light defines them. Guys like Dylan Cole and Alp Altiner really were helpful to me when they both pointed out the Hudson River School artists like Church

and Bierstadt - they painted landscapes that were terrific inspiration for matte painting - and they used light in 'pools' to guide the eye around compositionally and make the emphasis clear. Texture painting though, is trying to paint materials with a flat even light - since all the real world lighting is handled by the 3d render. Matte painting needs to replicate the environment lighting in a convincing way, so it has main lights, bounce lights etc. all as part of the painting.

You mentioned a number of artists such as Dylan Cole and Alp Altiner - which artists are you most passionate about and in what ways

do you feel they have influenced your own work?

I like a variety of styles (my illustration background coming out), but I think we've had a small renaissance of artists in the digital era. Forums have really encouraged community and development; there are more teaching tools and DVD's out now than ever which is fantastic. When I look at matte





work from Yannick Dusseault, Dylan Cole, Deak Ferrand, Mathieu Raynault etc., I'm blown away. Concept artists like Syd Mead, Craig Mullins, Sparth, Vyle etc. are amazing. Classic illustrators like N.C. Wyeth were huge influences for me. I really appreciate how speed paintings capture the essence of the subject, with life and light and mood - they have so much energy and freshness that I love. Matte work takes you to the other end of the spectrum, down to the nitty gritty, 1 pixel brushes. With that level of detail, it's always good to have constant reminders to see the big picture, and not lose the life in it. These guys are inspirations with their gorgeous work. I'm a motivated self-learner, and I am continually trying to develop and improve... all it takes is to look at some great work, and I get fired up to improve and learn.

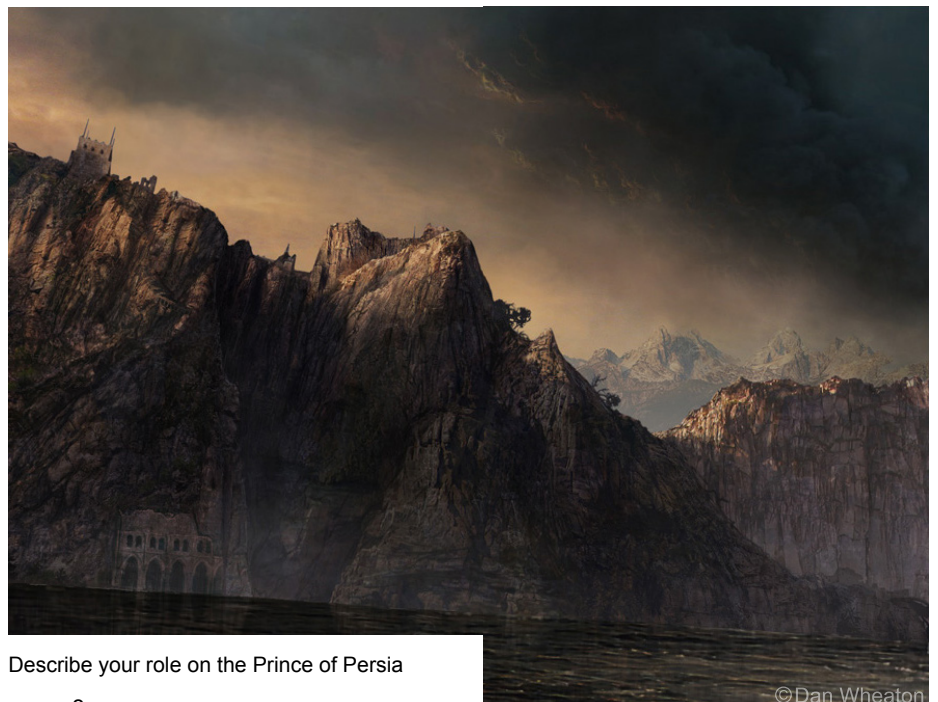
What has been your favourite project to work on in recent years and why?

I had a blast working at Ubisoft on the Prince of Persia 3 cinematics. That team was a lot of fun, really artistic, and it was great being in Montreal. Working with Benoit Ladouceur was great, and I got to meet Mathieu Raynault working on the project as well. (Mathieu is another example of what I like - "stars" who are great at what they do, but really great guys - not needing a posse to carry their egos around.

I've been told over and over how important it is in this industry that you have to be not just good at what you do, but good to get along with - or you won't get called back. Very true!) I'm also a gamer, and so it was a fantastic opportunity working on a stellar project like the Prince of Persia franchise. This has led to interest in me from other top game companies which is really cool (more of those decisions, as film and gaming constantly provide the coolest opportunities in the world for artists).



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Describe your role on the Prince of Persia games?

I was a matte painter on the cinematic team, along with Benoit Ladouceur. Mathieu Raynault was also in for some larger shots, and when they needed another matte painter, I was able to introduce them to a friend of mine, Jessy Veilleux, who came in and wowed them as well. Raphael Lacoste was the Art Director, and Kun Chang was the Director.



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What was the most interesting aspect to the job and why?

Well, the cool thing about the job in general is that you get to paint all day, and it ends up in the final product. I loved working with this cinematic team, because they are unbelievably talented and ambitious - that's a good situation to be in. Benoit and I really clicked - he's someone I'd love to work with again, definitely a strong player who knows his craft. Kun Chang (the Director) was great 'cause he'd be running by, see something we'd be working on, and want to get printouts up on the wall to get everyone pumped up and on the same page. Raphael is an Art Director with a photographer's eye - he really understands lighting, so it was great to work with him. Maybe he and I will collaborate on something personal - he does a lot of matte work as well, and is a very cool, talented guy. So the combo of fun work with good people is hard to beat. And if you've never been to Montreal (I think conceptart.org are going to be running workshops there), you don't know what you're missing... check it out!

In what ways do you feel as though games development is moving closer towards film production in terms of the creative demands now put on the art teams?

Well first off, gaming has moved into HD resolution, so you're talking about a big jump in level of detail. For all intents and purposes, it's the same as doing HD work for tv - it's simply a stylistic decision at that point. Personally I love the fact that it's gone higher rez - it places a higher premium on the art direction and execution, which is great for artists. PC games always looked better with higher rez monitors, but now the console games can look amazing too.

Pre-rendered game cinematics are few and far between since the game engine is often used for cinematics due to cost factors. But the potential for cinematics is terrific, and the talent involved is often working in both arenas - film and game, so you have a lot of crossover. If you are comparing game play art to film, I think game play art is placed under different stresses than film - it's often seen over and

over as a level is attempted - so that means a full 360 attention to detail.

And finally what project would you ideally like to work on and why?

For me, the project is important (remember: portfolio is king), but the people I'd like to work with are even more important. Projects like King Kong and War of the Worlds etc. are a really cool opportunity to do fantastic matte work, but it also means working with some of the premier people in the industry... and that's what attracts me, the chance to work with artists that can really push you and make you better.

To see more of Dan's work please visit his website:

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or email him:

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Article by :

Richard Tilbury

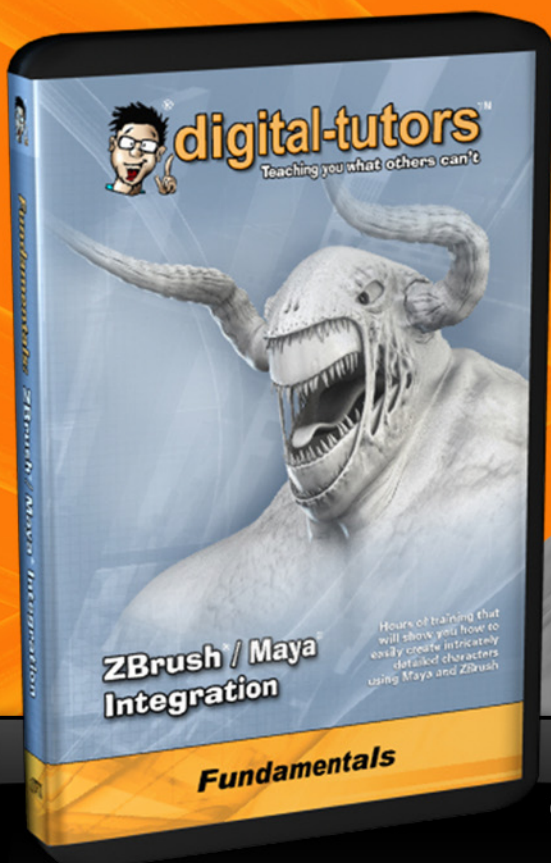


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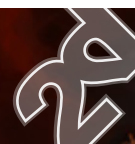
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The Gallery

Every month 10 of the best digitally created concept,
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Catch the making of The Park in next months
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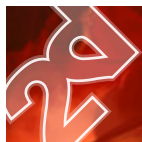


Predator's Gold

Christophe Vacher

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the Gallery

Ghost & Mariner

Innokentii Shevchenko

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The End of Wonderland

Riana Miller

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<http://www.fealasy.com>

Faydrums

Benita Winckler

dunkelgold@gmx.de

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Catch the making of Faydrums in next months issue





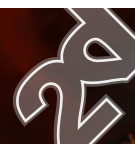
Save Our Souls

Rolando Cyril

sixio@free.fr

<http://sixio.free.fr/>





King Kong

Adonihs

dmxdmlz@aol.com

<http://adonihs.deviantart.com/>

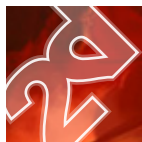
Ancient Sanctuary

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the Gallery

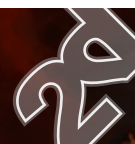
Boudicca 3060 AD

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Pat the Pirate

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<http://www.metavisuals.com/>

Catch the making of Pat and Pirate in next months issue





by Richard Tilbury

ELEMENTS

DIGITAL PAINTING TUTORIAL SERIES

The 'Elements' series is a guide to basic 2D Digital painting and can be followed in most software packages supporting paintbrushes and layers.

Each month 2 or 3 professional artists will cover a specific theme or 'element', resulting in 2 or 3 different styles and techniques which can be viewed side by side. This month we cover Fabric

SUBJECTS:

Issue 01 : Jan 06 : part 1 : SKIES

Issue 02 : Feb 06 : part 2 : TREES

This Month : Issue 03 : Mar 06 : part 3 : FABRICS

Next Month : Issue 04 : Apr 06 : part 4 : ROCK & STONE

Issue 05 : May 06 : part 5 : WATER

Issue 06 : Jun 06 : part 6 : FIRE & SMOKE

Painting worn leather and cloth

1. For this tutorial I decided to paint an example of worn leather armour and weathered cloth in the form of a character outfit. So the first stage was to do a sketch of a soldier and scan him in (Fig 1). I cleaned up the image a little and then blocked in the main areas of the armour and the cloth (Fig 2). Whenever I begin a painting I often use the polygonal lasso tool and make selection groups of the key areas (in this case the clothing) so that I can easily go back at any point and make quick changes to specific sections. With this done I often begin blocking in the general lighting which is probably the most important aspect in the whole process



fig 1





2. The first step is to make two new layers which I call highlights (set to Soft Light blending mode) and shadows which is set to multiply. In the case of the cloth I selected a dull purple colour to start off (R127 G121 B133) and for the shadow layer I used a darker version of this (R45 G44 B47). I then imagined the light source being somewhere behind the character to the upper left and so began roughing in the darker areas using a standard airbrush (Fig 3). In order to add a further dimension to the sleeves I then used the same airbrush but with various diameters set to a pure white to block in the highlights across the arms (Fig 4). You can see by looking at Fig 1 that I had drawn in a strap across the soldiers chest as well as dividing the armour and so with the arms at a reasonable stage it is good to start working on this area as we want to work on the image as a whole and not get carried away with isolated details. With this in mind the next thing to do is begin creating the armour simply by working on the shadows and highlights layers using white and a darker version of the brown as before and gradually sculpting out the form (Fig 5). You will also notice that I have altered the colour of the cloth to make it greener and refined the shadows somewhat.



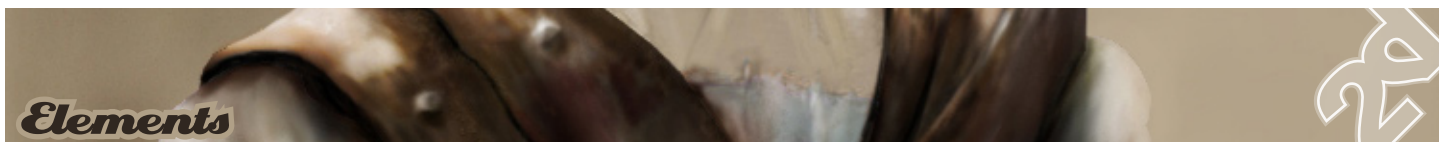
fig 3



fig 5



fig 4



3. We now have the basis of our image which essentially breaks down into 3 categories :

- a) Main colour blocks
- b) Shadows
- c) Highlights

These layers are probably the most crucial of all in that they create the overall impression of form and provide the eye with the key information to reading the image. The rest of the tutorial will involve refining what we already have and painting in additional detail.

4. Now it is time to start ageing the clothing and begin overlaying some dirt layers. So on a new layer set to normal mode, select a standard airbrush and alter the presets so that it uses a dual brush function with some scattering similar to Fig 6. You can experiment with these settings to find a suitable solution but when you apply a muddy brown colour with differing brush diameters you end up with a result similar to that seen in the image. This will constitute the first dirt layer but you will find that you may need to make a few in order to create a convincing look. Therefore on another new layer I added some more variation using a slightly richer brown and set to Soft light. You can see in Fig 7 where I have randomly painted the marks (set to normal mode here to make them more apparent) The last dirt layer which I set to overlay mode at 80% opacity uses a predominantly muddy green colour to add further variation to the leather as well as a little red to represent some blood across one of the arms and upper left side of the chest (Fig 8).

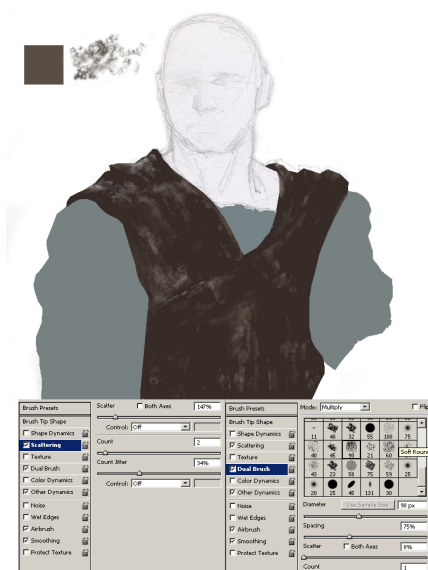


Fig 6

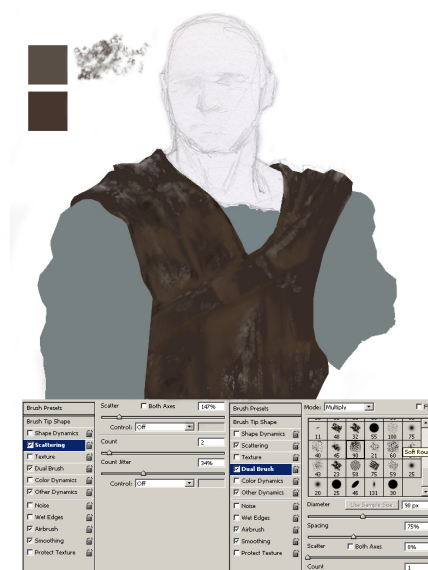


Fig 7



Fig 8



With one final layer set to Soft light using some warm brown tones scattered across the clothing that just about completes the detail and with the lighting layers switched back on we end up with an image similar to Fig 9.



Fig 9

5. Just to polish the image a little further I added a new layer directly above the original sketch and set it to multiply and filled it with a pale brown which still revealed the original pencil beneath and then I simply used an eraser to flesh out the highlights across our characters face (Fig 10). One finishing touch are the extra highlights placed across the shoulders and a few enhancements to the arms which about concludes the tutorial.

Tutorial by :

Richard Tilbury

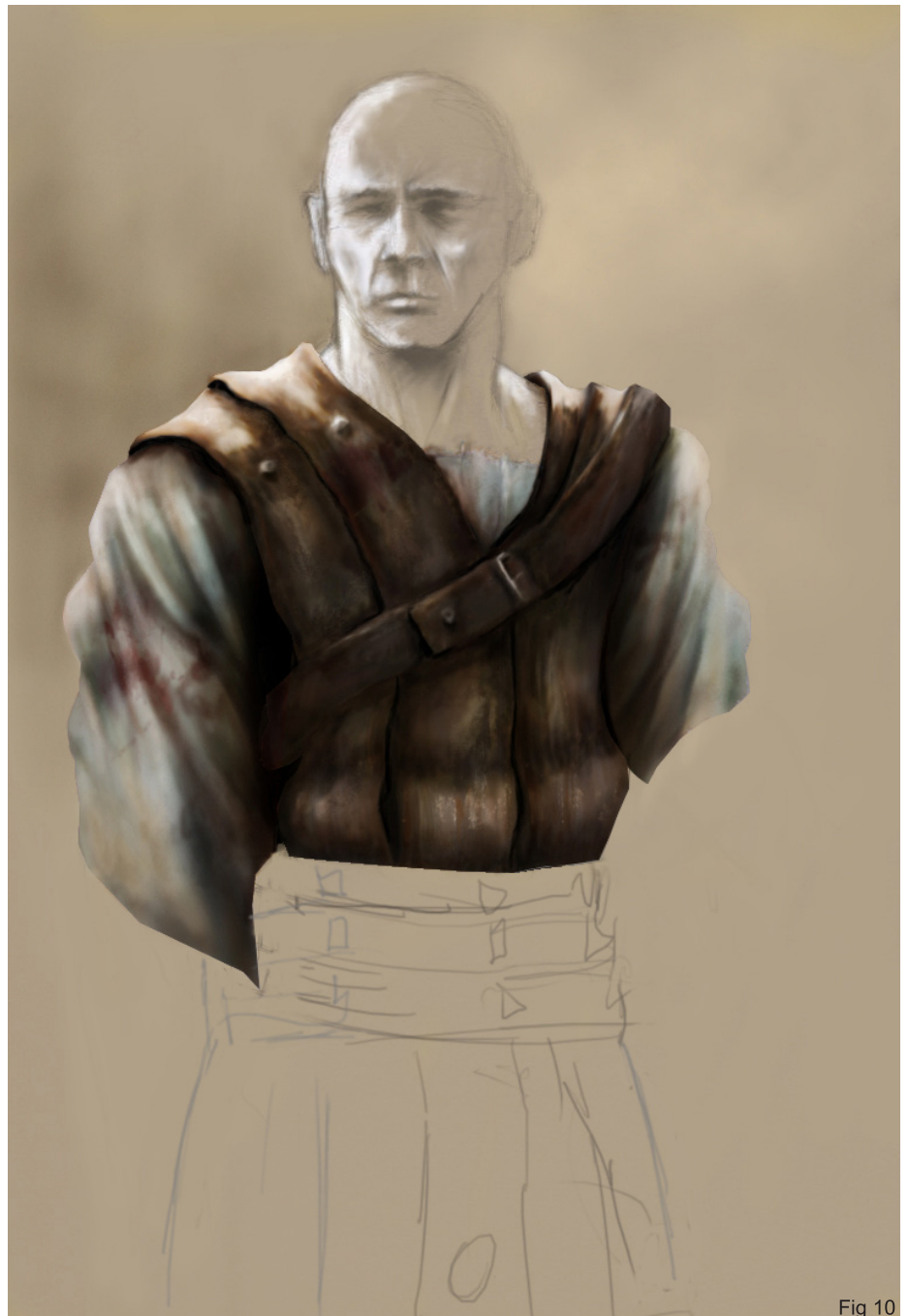


Fig 10



ELEMENTS

by Natascha Rooesli

DIGITAL PAINTING TUTORIAL SERIES

The 'elements' series is a guide to basic 2D Digital painting and can be followed in most software packages supporting paintbrushes and layers.

Each month 2 or 3 professional artists will cover a specific theme or 'element', resulting in 2 or 3 different styles and techniques which can be viewed side by side. This month we cover Fabrics.

SUBJECTS:

Issue 01 : Jan 06 : part 1 : SKIES

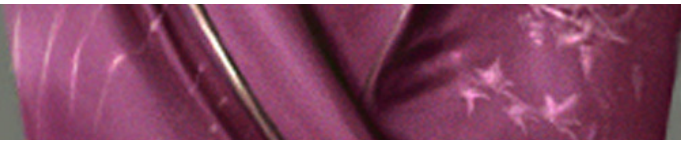
Issue 02 : Feb 06 : part 2 : TREES

This Month : Issue 03 : Mar 06 : part 3 : FABRICS

Next Month : Issue 04 : Apr 06 : part 4 : ROCK & STONE

Issue 05 : May 06 : part 5 : WATER

Issue 06 : Jun 06 : part 6 : FIRE & SMOKE



Elements

Introduction

First of all, there are two different approaches to painting fabrics. If what you want is to achieve a realistic look, there is no escape from using references.

In this case, I would advise against using a photograph, since they sometimes trick the eye. Besides, you learn more painting from real life – even when it comes to fabrics. Instead, use something you have handy which consists of the texture and fabric you want to work with. When you've located a suitable item, place it on the table next to you. (At this point I should add that, if your personal preference is painting from photos, this is of course fine too.)

This time around, I would like to introduce you to a different way of painting fabrics or clothing. It's the way I normally work, and it's a bit more intuitive and semi-realistic than other

methods. The technique in question demands a certain level of imagination, as well as a basic understanding of gravity and of how folds work.

Folds in general

Most people tend to make the mistake to paint folds in straight lines without any interaction of themselves. Folds depend on a great amount of all different kinds of influences. Gravity, of course, to name just the most obvious one but also on the shape underneath, the thickness of the material or the movement/direction of the element underneath.

Folds interact. They might go on top of each other, break, curve or create little wrinkles much like skin, as a matter of fact (grab your wrist, push the skin towards your hand and then bend the wrist in order to have your hand point at you to create some basic skin folds). Folds get pushed together if you bend your

arm, or get pulled together at a place where there is a button sewn on.

Folds do have a tendency to follow a certain direction but there is always that one little rebellious fold that goes the other way which actually creates the realistic feel to a fabric or surface. Make it a habit to study folds whenever you can. If you are sitting in a restaurant, try to make out what causes folds to look different and try to memorize that.

Step 1: Create a colour scheme and decide on a fabric.

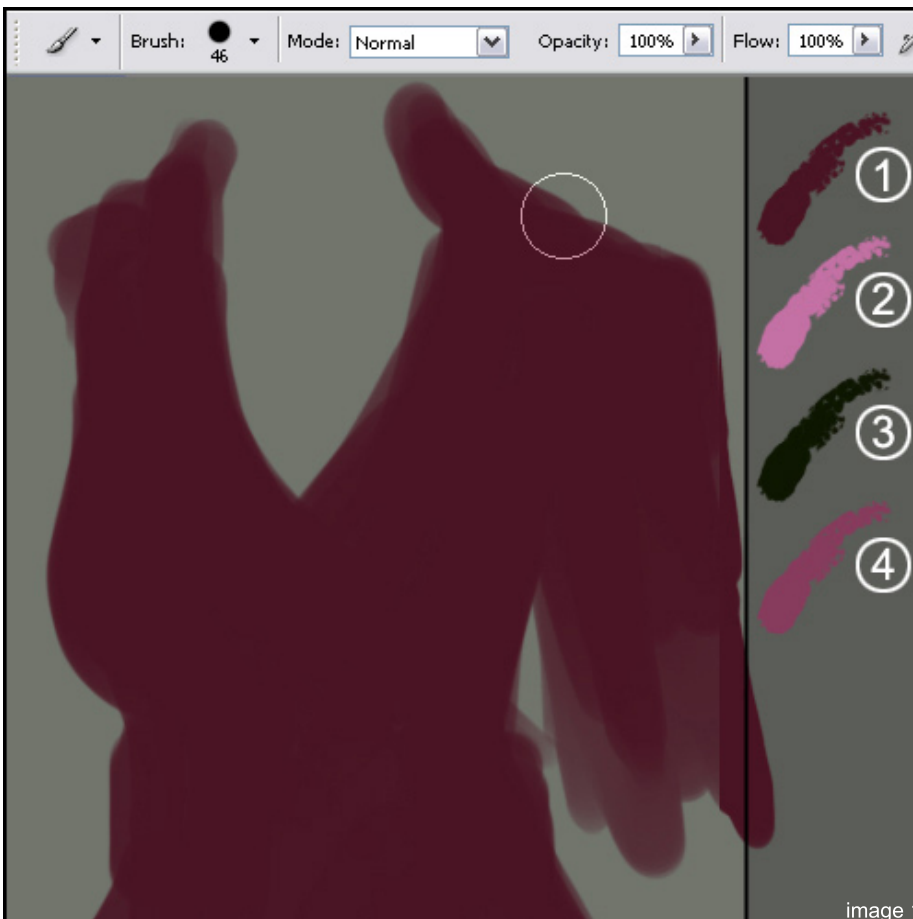
We plan on painting an asian-influenced silk dress today.

The first thing you should do is settle on a colour scheme. In cases such as this, I normally work with four different colors: a base colour; a shadow colour (pick the ambient colour – in this case the background – then make it much more saturated and darker); a highlight colour (in this case a much lighter and less saturated shade of the base colour); and a colour which is somewhere between highlight and base colour.

You can see the colours I'm using in the right hand column of the examples below, numbered from 1 to 4. It's a good idea to have your colours in a separate layer, so that you can go back to them and pick if necessary.

Step 2: Lay down a rough shape

Brush: Normal hard edged, Spacing 10%, Flow and Size Jitter set to pen pressure, check smoothing. With my beloved hard edged brush, I start laying down a rough shape of the dress, using colour #1. Looks quite ugly huh? Well, no worries, it's not going to stay like that! (image 1)



Step 3: Starting to feel the forms underneath

Using colour #4, I'm beginning to search out the forms underneath (chest, bones), and to give shape to some general flow and fold ideas. As always in painting, it is of critical importance that you decide where your light is coming from. In this case, I settled on a top frontal light source which is slightly to the left.

Vary your pressure while working on those folds. Don't use the same pressure all over. Press down harder on the higher areas, and let it fade in areas that lie deeper. Let the folds find their form – you can always make this on a separate layer, and delete and start over if it doesn't turn out like you wanted. The shapes should still be quite rough at this stage, which basically helps us by adding shades of colour number #4 to work with in the next step. If you find it hard to control pen pressure manually, you can lower the flow to 50%. Still with me? It'll get more interesting soon. (image 2)

Step 4: Color picking

Now that I have a VERY rough idea, I start picking colours from all the shades I created. I try to find folds and work on them some more. Deepen lower/shadowy/darker parts in between folds, and slowly blend colours together. It still looks quite strange, doesn't it? Have patience, though, we're getting there! (image 3)

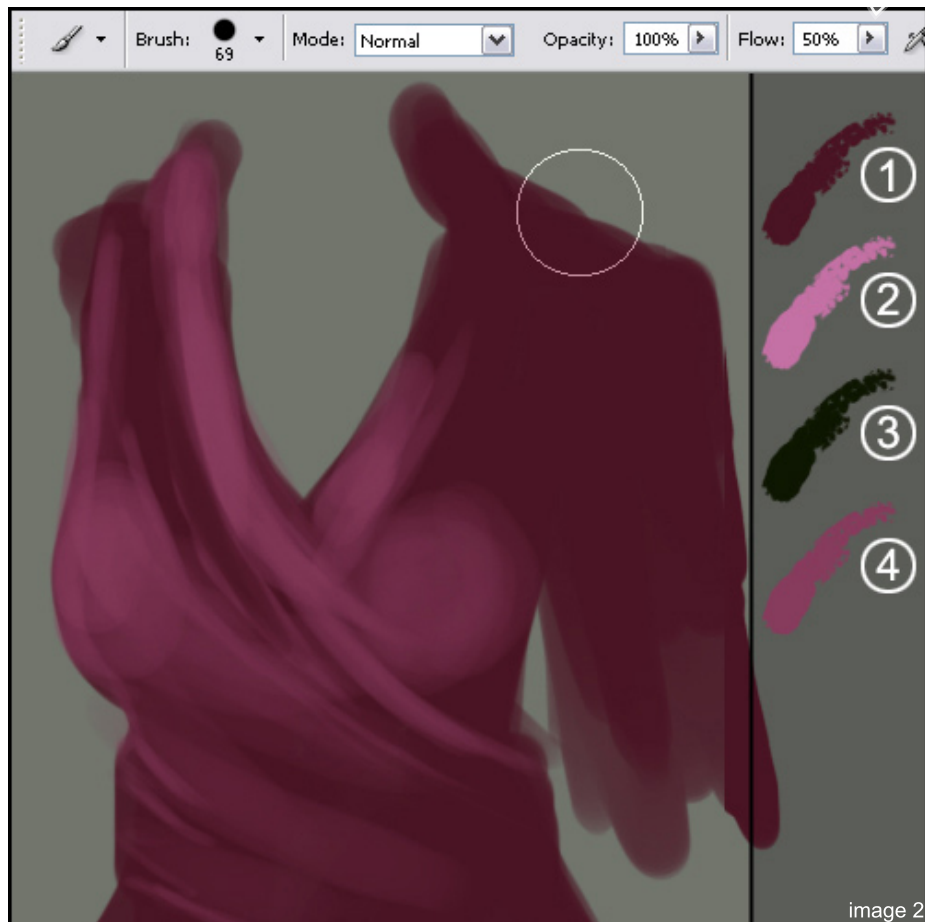


image 2

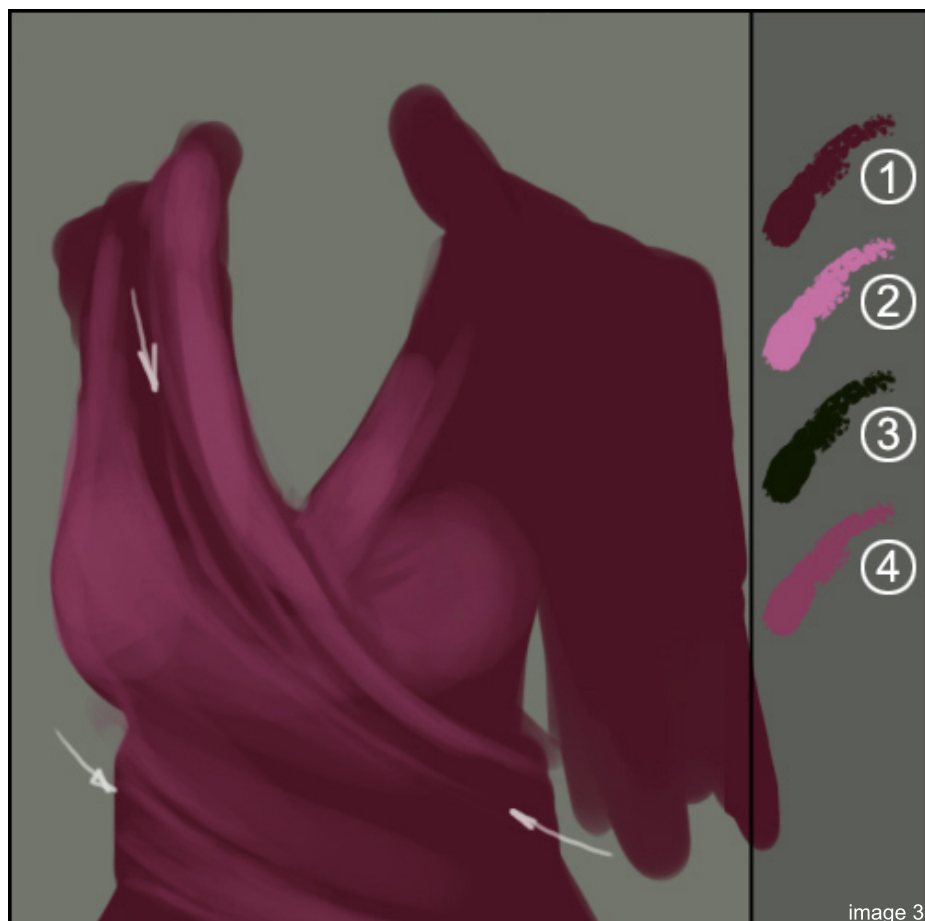
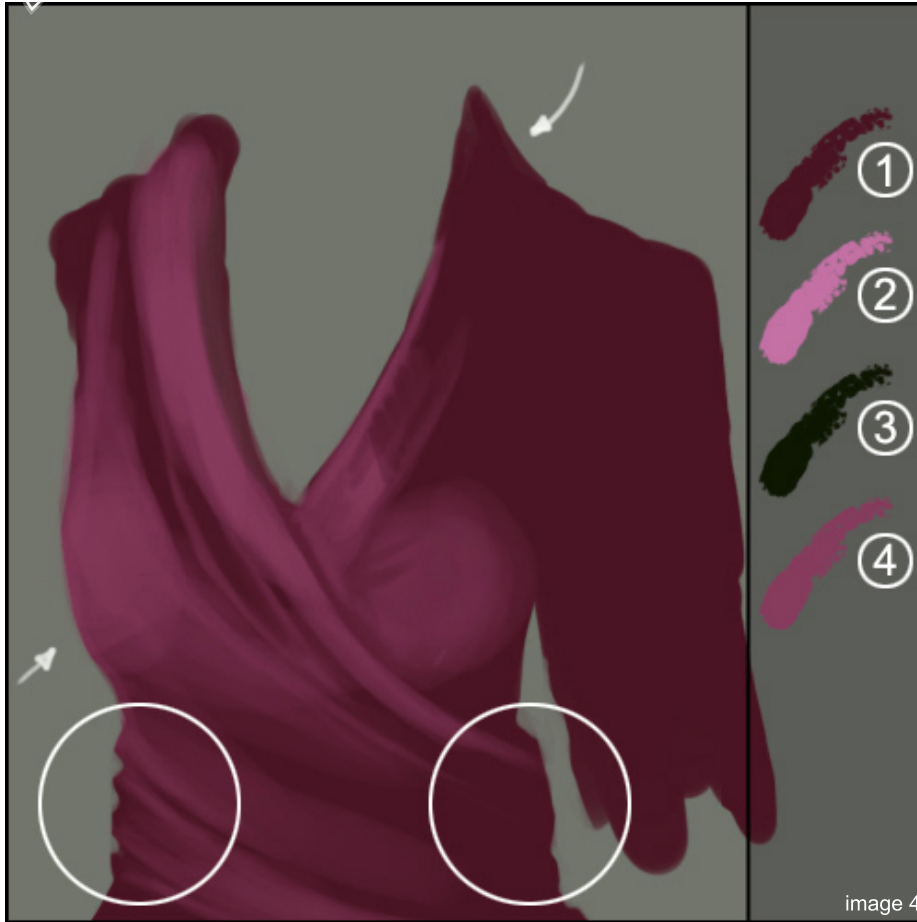
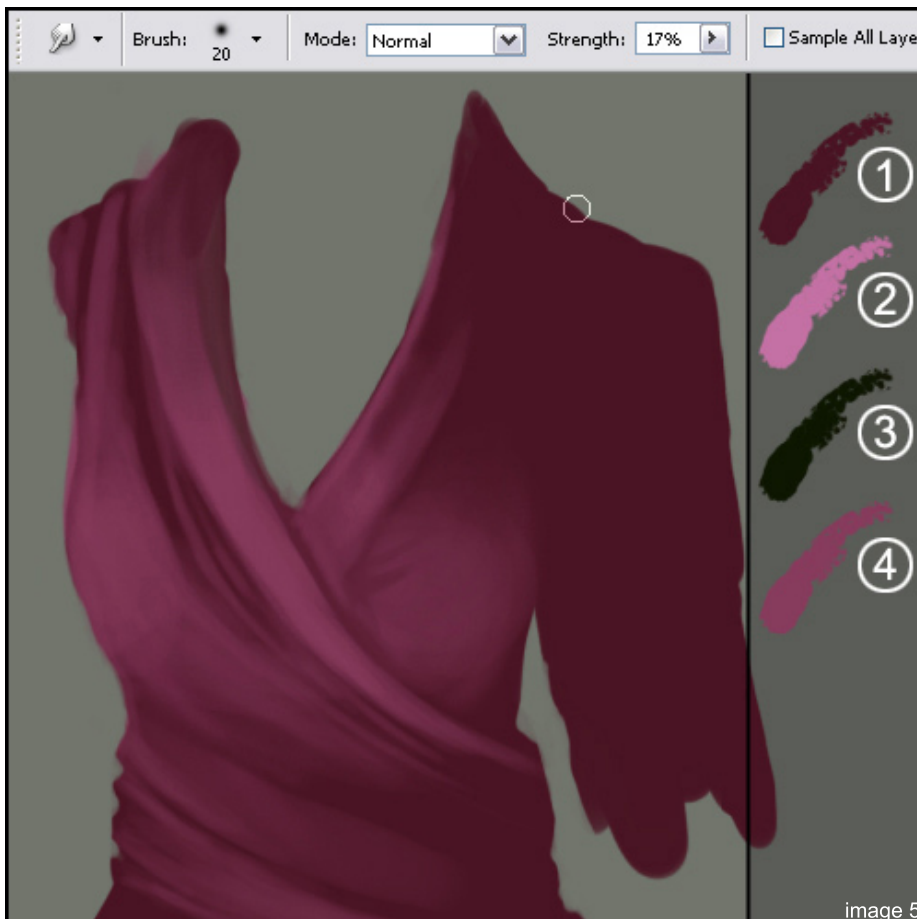


image 3



Step 5: Correcting the shape

It's important that you have a good shape to work from. Just pick the background colour and correct folds and outlines. Basically, it's a matter of cleaning the rough shape you made in the second step. (Take a look at the waist area to see some minor changes). (image 4)



Step 6: Smudging and blending

Fabrics contain a great number of edges and folds, some of which are smooth, while others are more rough/harsh. In order to smooth some of them out, we use the smudge tool (just make ABSOLUTELY sure you don't overuse it). To be honest with you – it all looks a bit too smudgy in this step, but since we'll work things over again with the normal brush, it doesn't really matter for now (image 5).

Step 7: Shadows

Up to this point, we've only used two different colours (keep your hands off the highlights for now). It's time to add some shadows to the somewhat monochromatic form we have now. Use colour #3 to deepen some of the inbetween fold sections. Just like last time, vary your pen pressure in between folds. Deeper value = deeper shadow/fold, lighter value = shallower fold.

Also, don't use the shadow color everywhere, but reserve it for the darkest and deepest folds. As you can see, I didn't use a lot of the shadow color. Don't forget the seams (like where the sleeves are attached). Notice how the whole mess is slowly coming together? With the current colour combinations and no harsh highlights, the fabric looks like stretch or some sort of soft cotton. We could actually settle down with those colours and refine from here. However, our plan was to paint silk, right? Right. (image 6)



image 6

Step 8: Highlights

Here come the highlights. If you want to understand how to paint different fabrics, you need to know what actually causes them to be different. The fabric we had in the previous step didn't have any highlights because the surface was of a different type than silk, and it had more texture. The clothing in step 7 didn't create any specular (reflected) light at all. Silk, on the other hand, is very smooth to the touch, and it's surface is flatter. The smoother a surface is, the more light is reflected. (image 7)

Let's assume what we have in Step 7 is cotton. Due to the fact that cotton reveals a very rugged surface under a microscope, light doesn't have enough smooth surface to bounce off directly and instead bounces off in all different kind of directions which creates a dull effect.

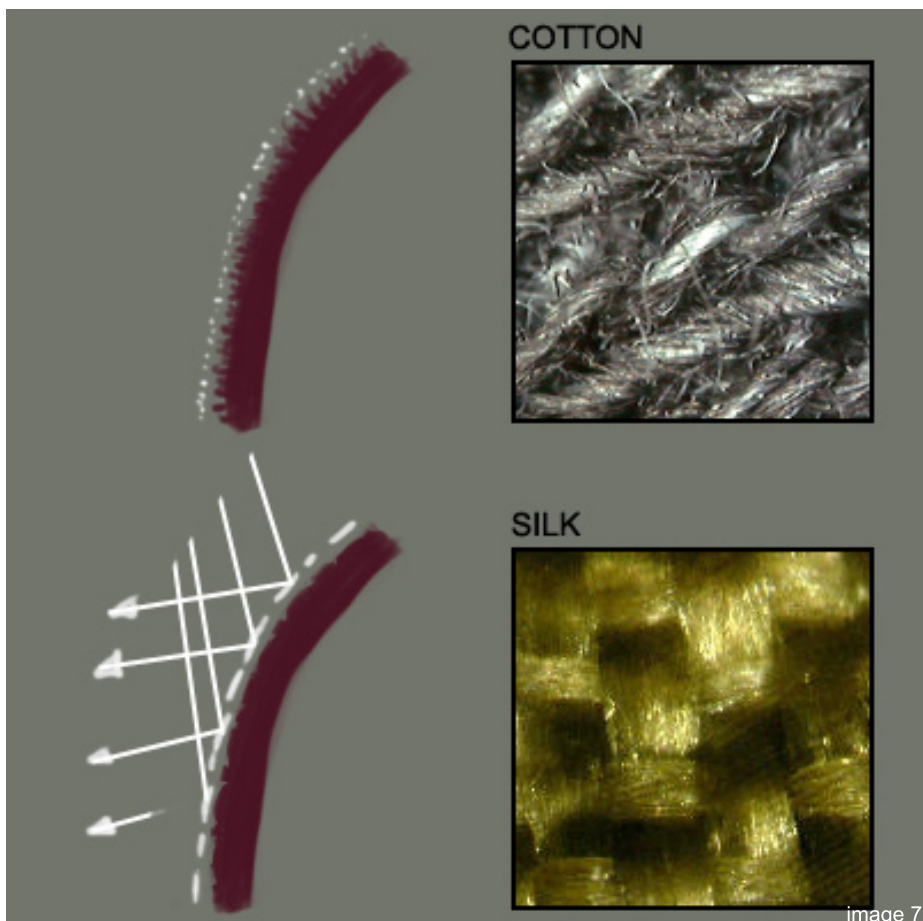


image 7



Silk on the other hand reveals smooth threads, which the light can bounce off directly into the viewers eye. This effect is what creates the bright specular effect.

Now that I've bored you with a bit of theory - it's on to the practice!

This is a somewhat difficult step to explain. But, as always, make sure you still remember where you placed your light source. Start with a big brush and grab color #2. Once more, make sure you vary the value of the color by pressing down more or less depending on the angle and height relative to your light source. Make some crazy brush stroke and try to see if you can create a look that works for you.

Besides adding the actual highlights, I'm also color picking all over the place and refining shadows. A little trick is to first create a bigger shadow area, then pick a lighter color again

before painting a smaller fold in between (you can see this on the leftmost side of the left collar part).

In general, silk doesn't have many folds. It's a smooth and thin material, which in this case is quite tightly stretched over the body. The fabric looks much more like silk now, don't you think? (image 7)



Step 9: Ornaments and embroidering

You can add an unlimited amount of detail to fabrics. In this case, I settled on some asian-influenced imprints. I picked a new color (a slightly yellower and brighter shade than the main color) and started painting in some leaves and random patterns. This is quite a delicate procedure. Embroiderings and patterns need to follow the body, and since they are imprinted on the silk, they also need to follow the same light and shadow physics. If you just paint everything in the same color, it will look flat and unconvincing. You can paint over shadows for now, but don't forget to erase those parts later. To further add to the effect, I changed the color I used for the leaves to a brighter and more saturated hue, and I revisited the patterns on the parts with the most highlights (on the edges of the collar and on the highest part of her chest). It's hardly noticable, but it adds to the overall feel.

If you don't have the patience to paint textures yourself, you can always create a brush from some random flowers you painted and use it on a separate layer on top of everything. Set it to screen (or try out different layer modes) and brush off the parts that go over shadows. To refine those, it is always good to paint over them and only use the brush as base (image 8).



Step 10: More refining and embroidering

First of all, I refined some of the edges around the waist/belt to make it look more like some stiff asian asymmetric belt. I added some trimming to the collar and a different pattern to the left side. The fact that I used those lines helped me to further accentuate the shape under the clothing. This is a little trick I like to use quite often. Note how the lines are brighter on top of the folds, and how they almost vanish into the shadows. Also pay attention to how the line follows the fold and note its "ups and downs." Once more, I used only the pen pressure to create highlighted and duller areas on those little lines. (image 9)

Step 11: Finishing touches

Color picking here and there, I corrected some more details. I blended colors better and deepened some shadows. Even though silk is very smooth, it bothers me if something looks too "rendered", or as in this case, a bit "rubbery".

You could go over the fabric with a speckled brush and create the feel of textures manually, while using darker colors in the highlighted areas and brighter colors in the shadowy ones. There is, however, a quick and dirty method: I created a layer on top of everything and filled it with a neutral gray (128,128,128). Use the Add noise Filter on that layer (Filter -> Noise -> add Noise) with the settings to "uniform" (don't click monochromatic) and a high amount of grain. After this, set the layer mode to overlay and reduce its opacity until it looks nice. Voilà! (image 10)

Project Overview by :

Natascha Roeoesli

www.tascha.ch





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creating the

V-Rex

by adonihs



Basic Layout

Now we start off with an idea, something simple, don't work too big of a canvas width of 500 pixels and a height of 900 pixels should suit you well. Now the whole thing is getting that perfect setup for what you want. Don't ever do a straight on view, do something from the ground up or a birds eye view. You want to be thrown in with the two main creatures here, not watching from the ground. You also need to put character into these creatures, I didn't want Kong kicking the V-Rex's butt, yet I wanted to show you how he puts his own life before Anne's.



Sketch

The first thing I wanted to start on was the V-Rex. It's kind of a mix between different crocodiles and a t-rex. So first we start off with just a simple sketch, something to get you used to the character. I usually start one layer of a scribble of it, then put another layer on top, reduce the scribble layer's opacity then sketch on top of it.

Breakdown

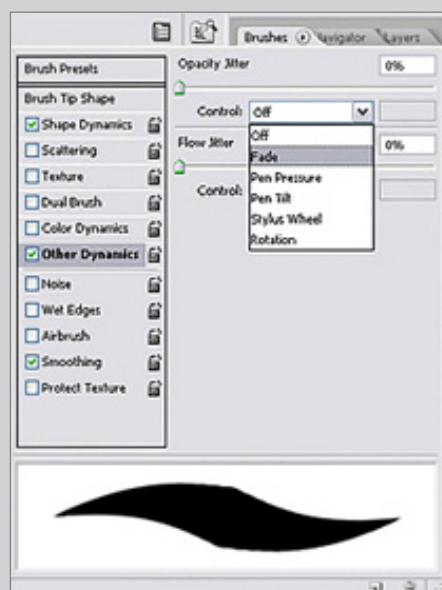
Beef up the resolution of the small sketch (usually around the 1000's). Make a new layer over the over-sized sketch. (Ctrl+ALT) a white color into the whole layer (the new one you created over the scribble). Over the white layer, make another layer (this will be your detail layer). Turn the Opacity down on the white layer to around 60%. Start to detail



Tools:



This is what I mainly use for smudging all my colours together. You can use whatever brush you want, but this one just leaves strokes of all different colours, making the original layer stick out more, then just smudging it with a BIG circle. Use it, trust me

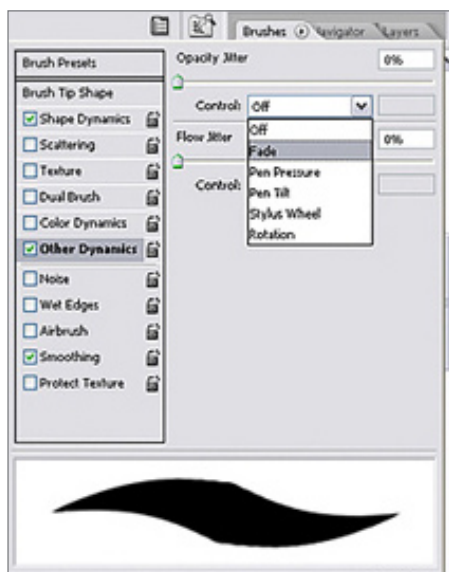


The flow tool! Or preset, whatever, Basically causes the brush to have a more of a fade at the end of each stroke. It's pretty practical to use when overlapping big layers of colour with highlights or shadows.

Making Of

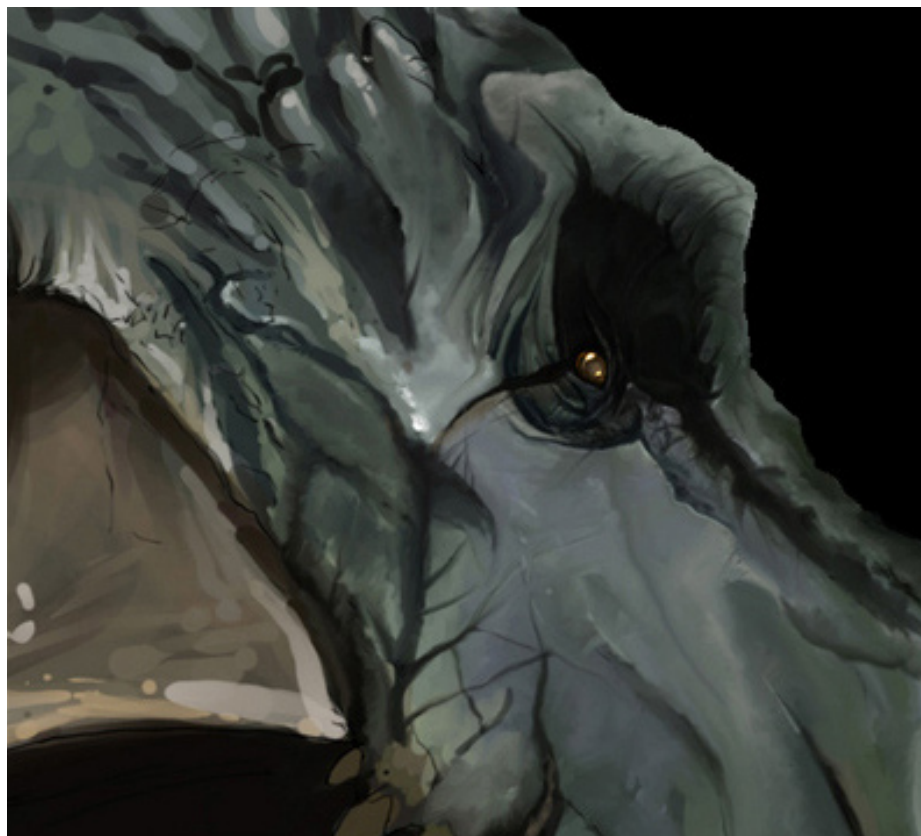
Laying down colours

So here we are, laying down the basic colours for this bad boy. This is what I do. I first select my normal colours that I want, something greenish. I do a straight colour over, underneath the Sketch layer. Create a new layer and setting the Sketch layer to multiply. After I set my basic colour and color in the v-rex. I then start with darker color for the shadow, flabs of skin, his eye and highlights. I



set the brush sometimes to flow, This can be done by going to the Windows tool bar, then 'Brushes', then going to Other Dynamics at the bottom and switching the CONTROL to FLOW.

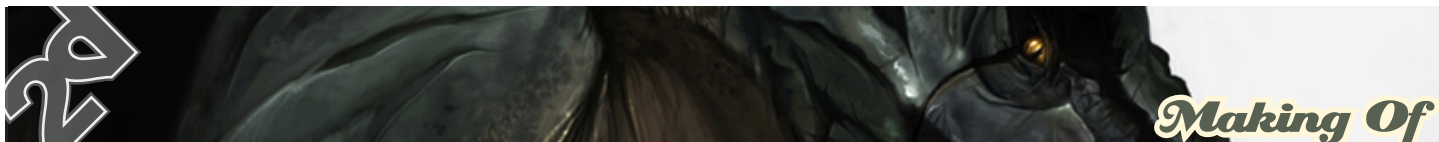
Set it to 35-45, and brush softly to combine the colours. Not much to this step but like I said, more will be told in Next.



Basic Mixing

This is where the fun begins. It's all quite simple. Just smudge as if you were mixing real colours with the Smudge tool that is listed above in my Tools selection. The hard part is just making it creative. For the V-Rex I added scars, some old school battle marks, dislocation of bones under the skin, scratches, loss of teeth, etc. Nothing too crazy, but nothing too obvious or out shadowing of the original picture. Now one of the key things you need to do is Connect and Merge the two layers - the Sketch layer and the Original Colour layer. This is when you can smudge the two of them together to get my result.





Detail:

Now! My favoriet part. Details details details!

This is where that little child inside you, at least for me, kicks in. Although the picture is at an early stage and it's still not finished, but it's getting there. When you add the detail make sure that is is big enough to make a difference to thew image. Put liver splotches, cuts, scratches, spores, make a little glare with the dodge tool, make some saliva, etc. Do whatever you want to. This is really all up to you guys.



Refining:

This is where we refine and bring it all together. Duplicate the layer once or twice and set it to Multiply. Bring the opacity down a little and finish it off. Get in those last smudges of colours & brighten up those glares with the dodge tool. Create the dark shadows under the eyes, stain those teeth, crack them, freckle it all up. Define those lines, harden everything out, high light spots that should've been lit earlier. This is almost before the last step, but it's just about there. Maybe put some dark brown lines (no black) around the teeth, to show they hold structure in the jaw. Basically, finish it off.

The end.





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Save Our Souls

the making of by Aqua Sixio

>>I don't know why i decided to work on an old oekaki (Japanese for Sketch). I did it to thank some people. I liked the idea but I thought the rendering was quite ugly>>

Making Of Save Our Souls

I don't know why I decided to work on an old oekaki (Japanese for Sketch). I did it to thank some people. I liked the idea but I thought the rendering was quite ugly (image 1). Then I opened Photoshop 7, and I decided to work this drawing for the album cover of 'The Dooks'.

I started to erase the ugly sky using a big brush of red (image 2). Then I decided to erase the ugly character and work part of the sky with the orange. The blue of the ocean made me mad. I thought orange shades could be more interesting (image 3). When you re-work on an oekaki in order to do a bigger drawing, don't try to draw perfectly. Use a big brush (200), and choose your favorite colour. You will give the soul of your drawing. And this is more interesting because you will be able to easily change the opinion of your drawing. For example, I could say don't touch the blue colour the water, but I tried to see how it was in another colour by selecting the water zone and I used the 'colour balance' tool (image 4).



image 1

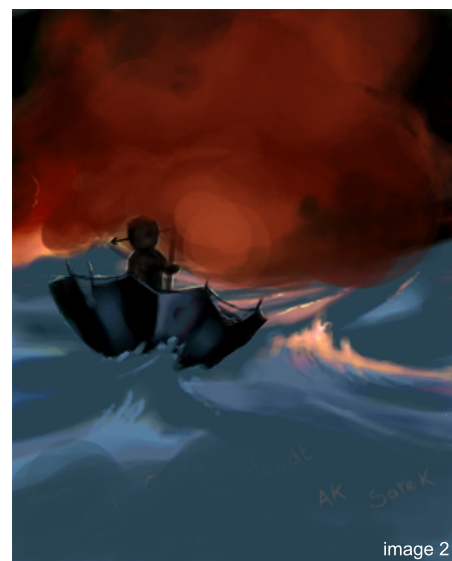


image 2

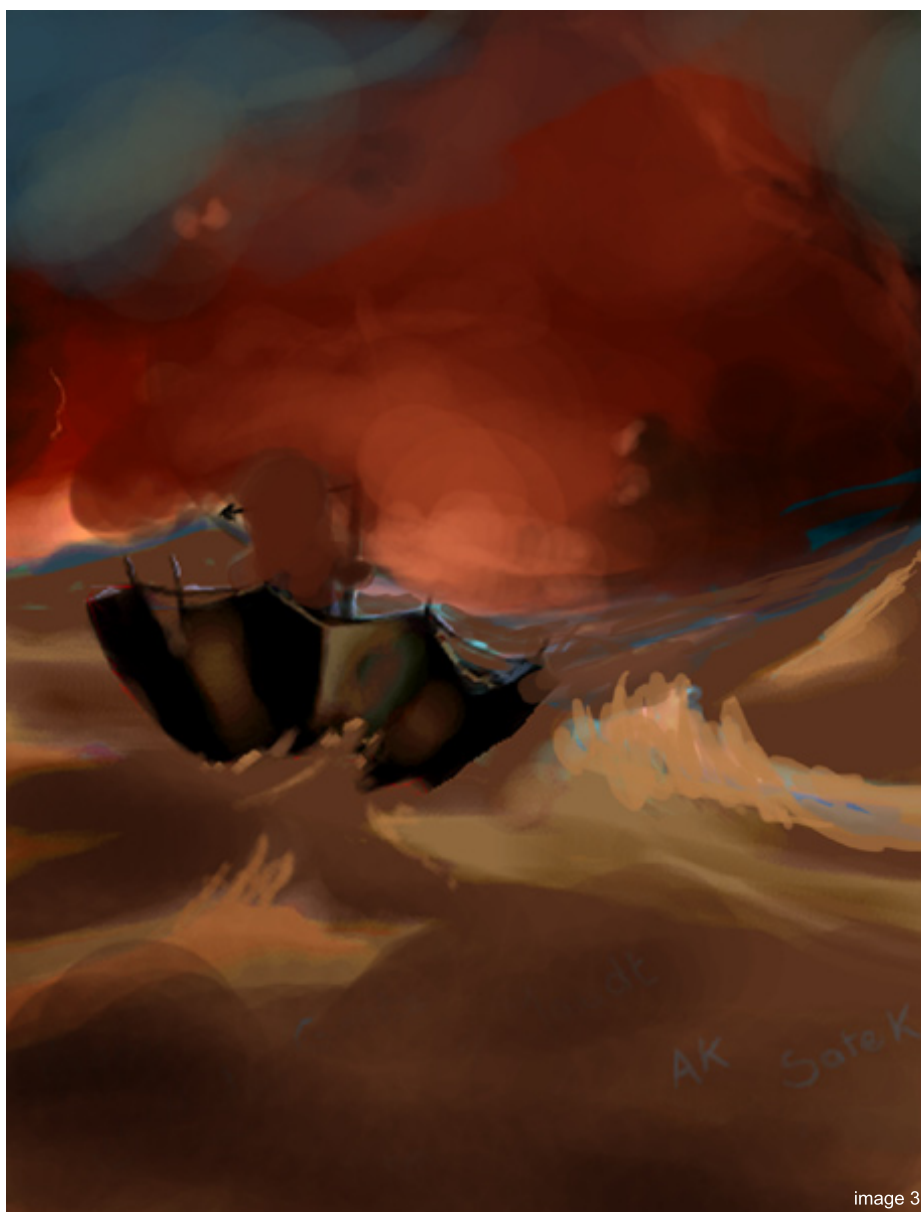


image 3

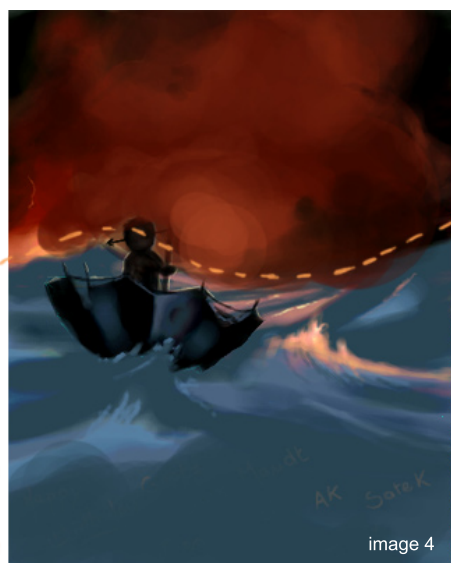


image 4



image 6

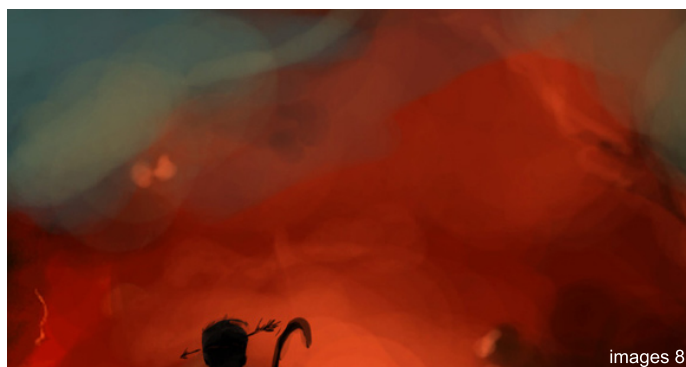
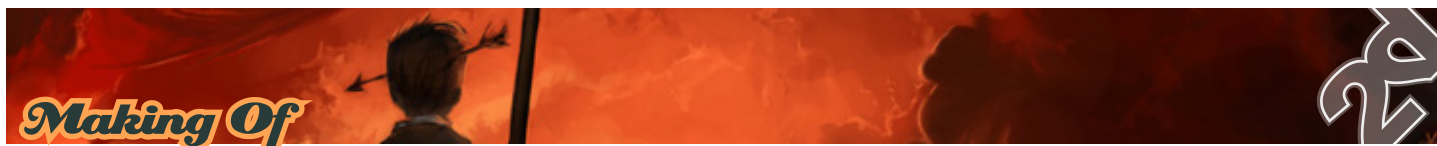
I find when i'm working that I tend to use many layers which I find useful as it enables me to work on the background and foreground layers separately. So for example, its very interesting because you can work on the foreground layer which is the one where I have the character, umbrella and the bottles on without erasing any details on the background (image 5).

image 5

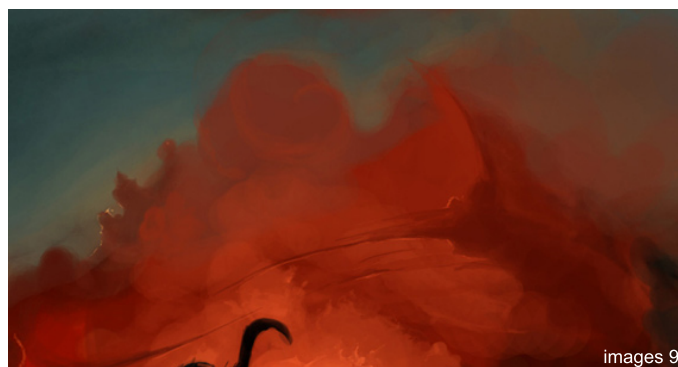


image 7

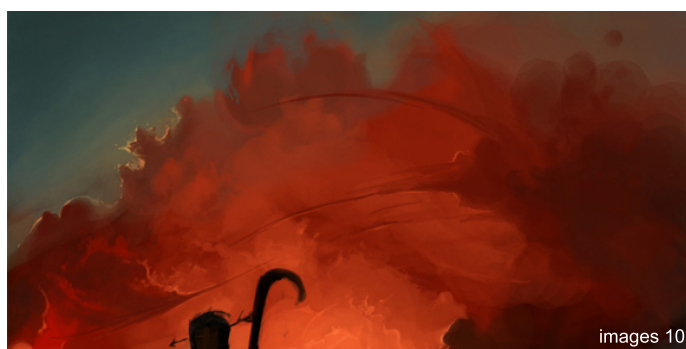
This layer then has a multiply property which makes all the white bits transparent and all the black parts visible. This is really interesting if you are working with line art (image 6). Once again, I can't tell you enough, play with the tools proposed by PS7. I selected all the drawing then I changed the brightness and the contrast. As you can see, the ambiance changes & the light effect is different (image 7). At this step, the size of the drawing is 1200x1500. The setting and the mood seemed interesting. I have not aimed to try and create a story. I only know the drawing is created for the Archaic song of The Dooks. I then resize the image to 4500x600 pixels. You can see in images 8, 9, 10, 11 & 12 the creation of the sky.



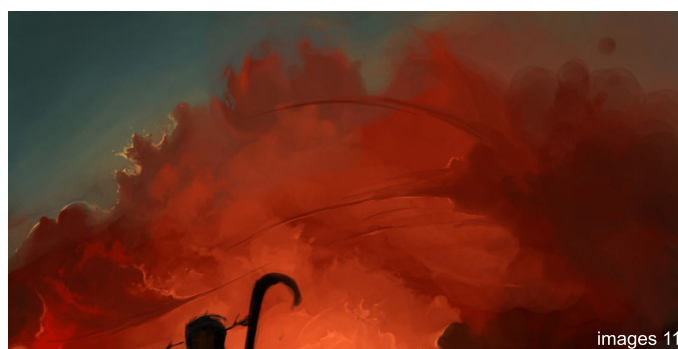
images 8



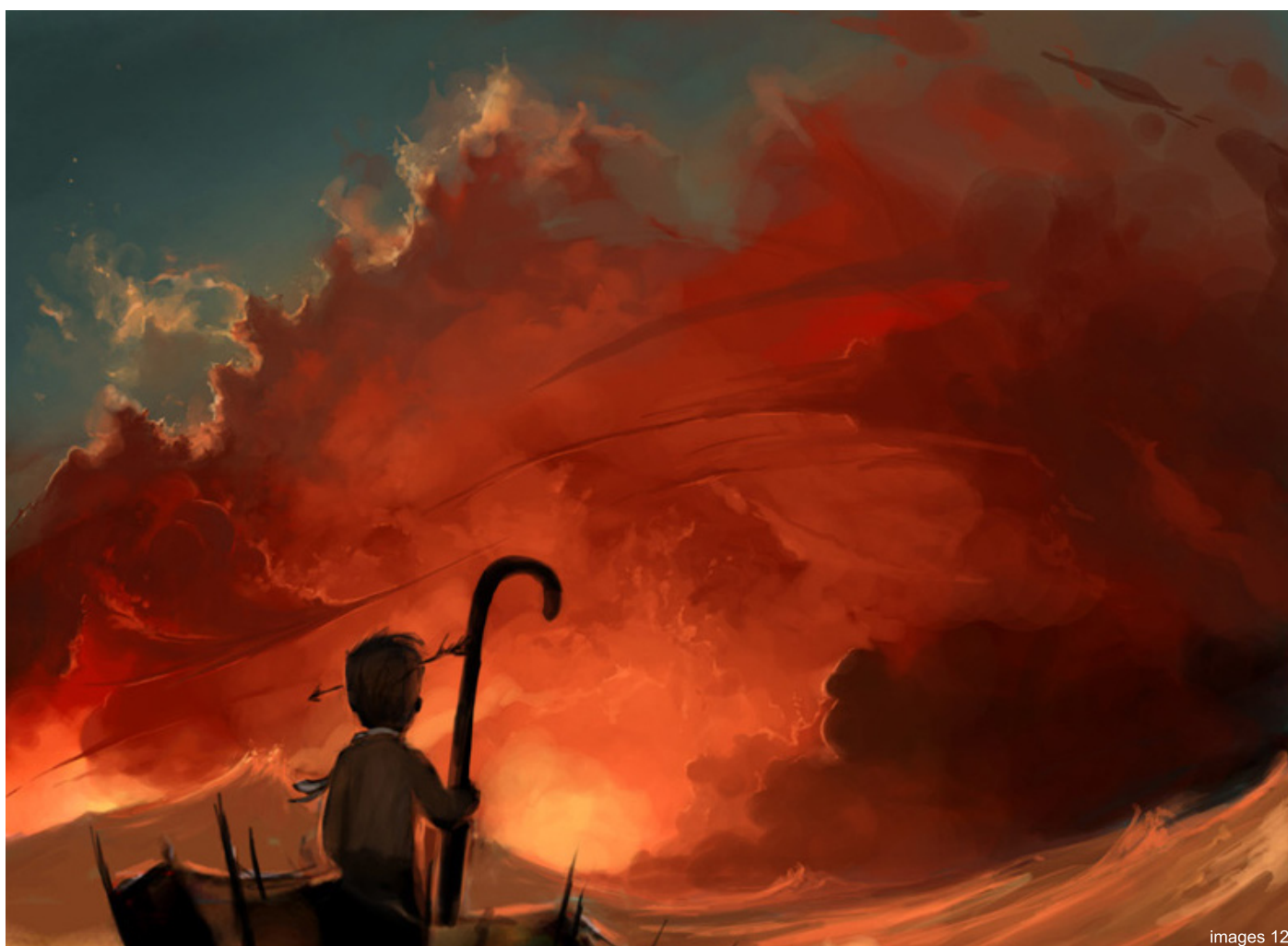
images 9



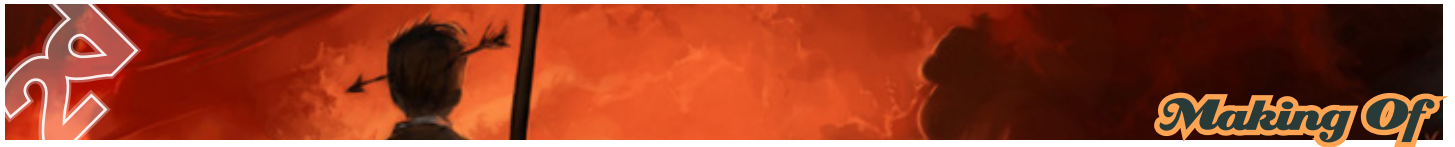
images 10



images 11



images 12



The evolution of the sky

I know you want me to give you lots of tips, but I don't really know how to explain the process I use to draw them. This is why I have put a little step by step process for the clouds for 'Save our Souls' (image 13). The way I draw the clouds changes for every drawing that I do but it has the same process that behind it. Finally its just the colour and the form changes (image 14). Dont try to do something perfect from the beginning, start by working with the darker colour, then little by little add the lighter colours. I think the best way to understand is to see them in these close-up shots. You will also be able to see that my clouds are not really very detailed in images 15, 16, 17 & 18.

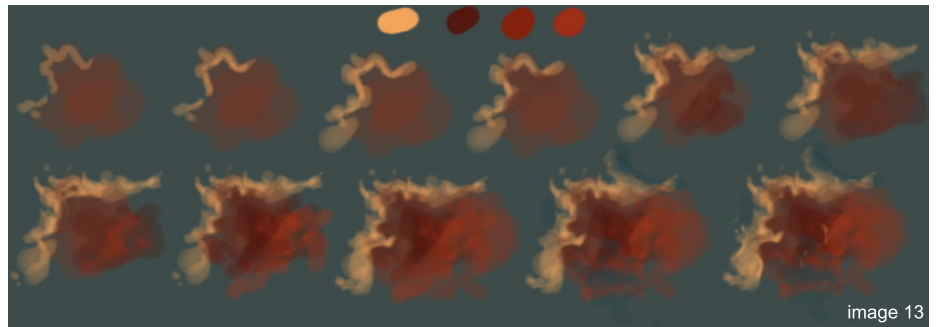


image 13

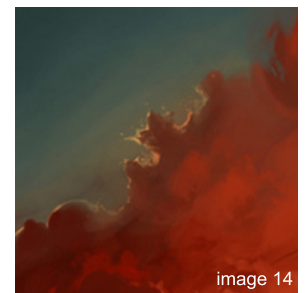
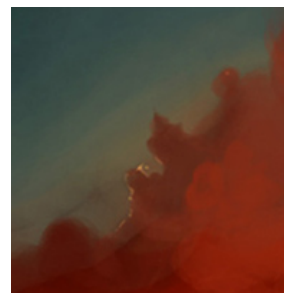
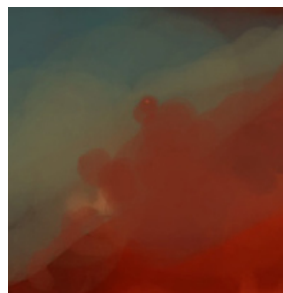
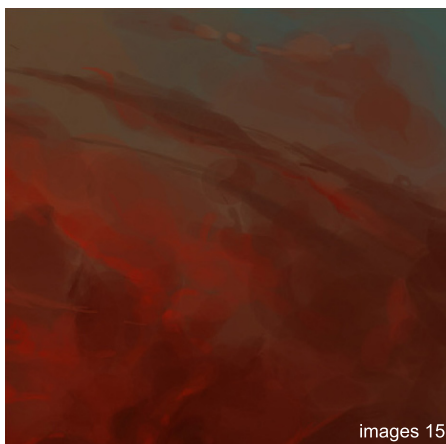
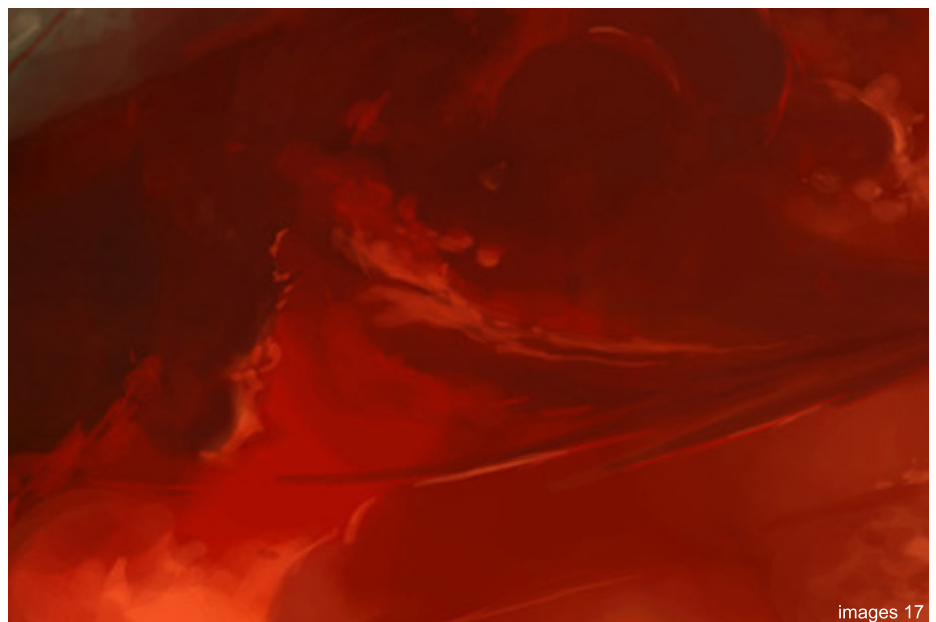


image 14



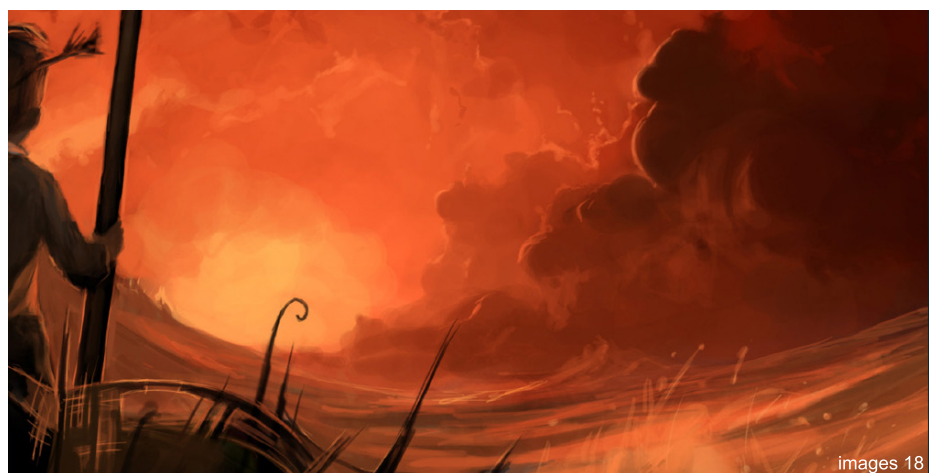
images 15



images 17



images 16



images 18

Gathering resource images is a very handy thing to do when painting, for instance, I didn't know how to draw the water and the foam, so I called upon my best friend Google and he came up with lots of useful information which helped me (image 19). Using the same process as I used for the clouds (image 20) I was able to create the water & foam (images 21 - 30).



image 19

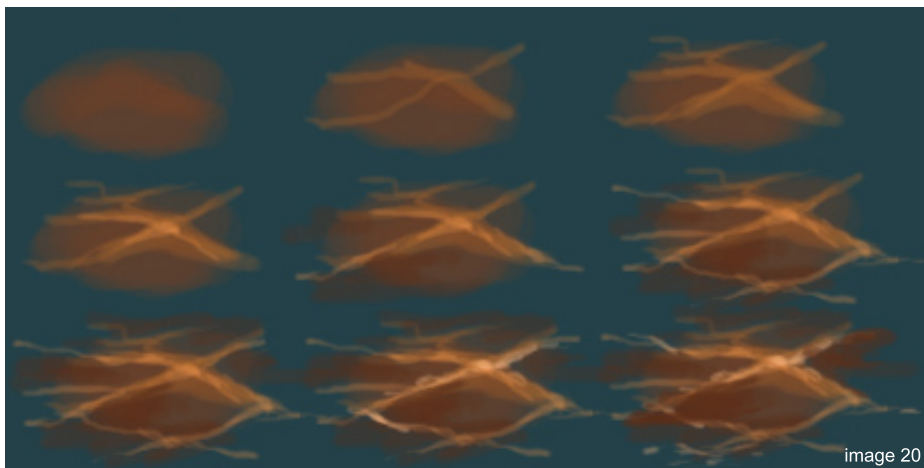


image 20



image 21

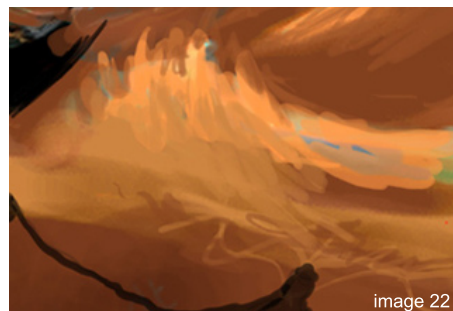


image 22

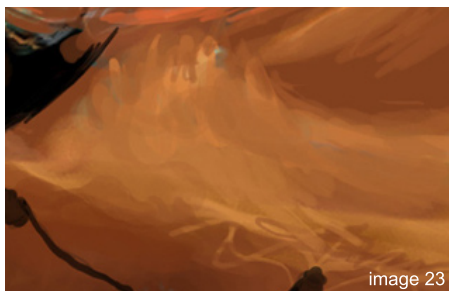


image 23

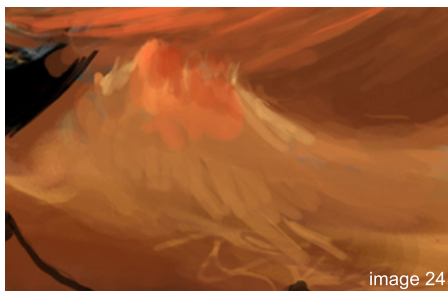


image 24



image 25



image 26

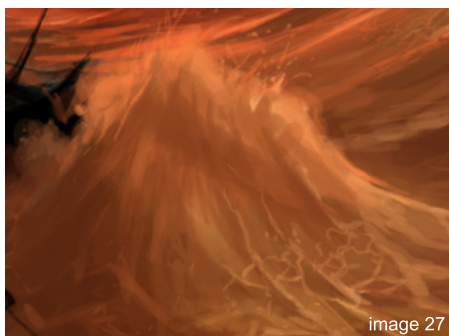


image 27



image 28

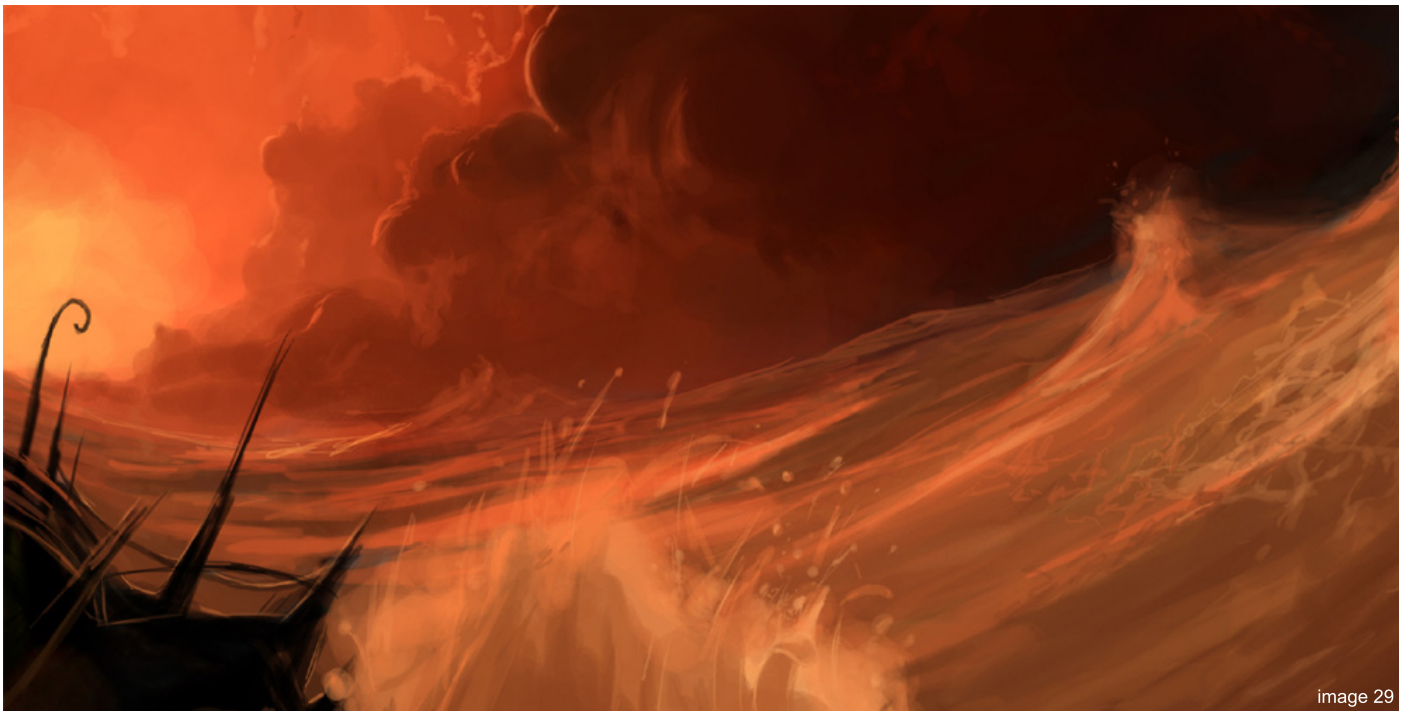
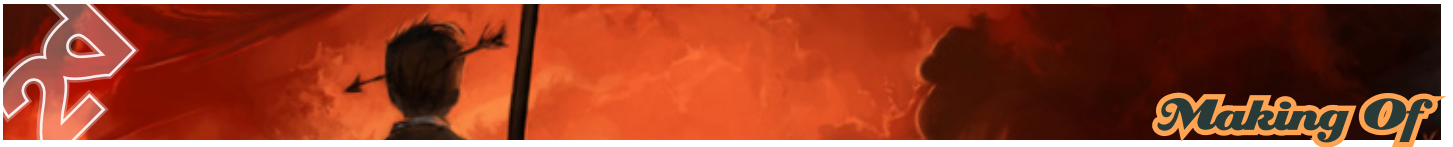


image 29

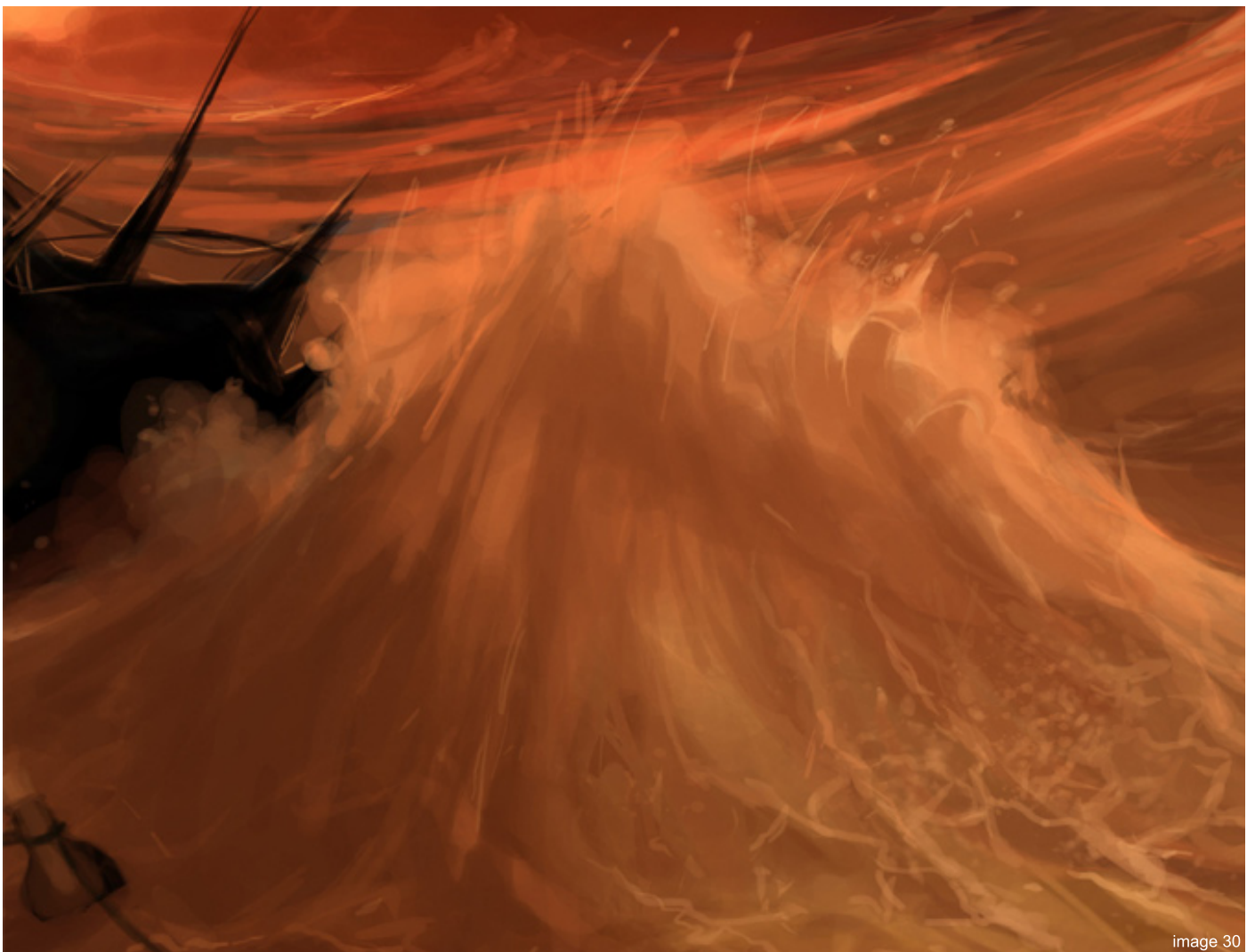


image 30



image 31



image 32



image 33

The evolution of the foreground wave

This wave seemed really important, because it belongs to the foreground and is near the main character. That's why I have tried to get it looking right. However, the light on this wave is wrong and should be different to the others. You can see from images 31, 32 & 33, I have tried to work in a big foam but I thought it would be too realistic and too white.

The evolution of the character

I started to do the black silhouette because I didn't know how to draw it at first. It would have been better to do some sketches and studies with line art instead of drawing like me! (image 34, 35, 36 & 37).

I think the light is very wrong too, but I didn't know how the real light would have shown with its position and the colour of the sky. Anyway, I used three layers:

- a: the character's silhouette
- b: the umbrella & the wave on the umbrella
- c: the colour of the character and the umbrella

The Final Image: next page!



image 34

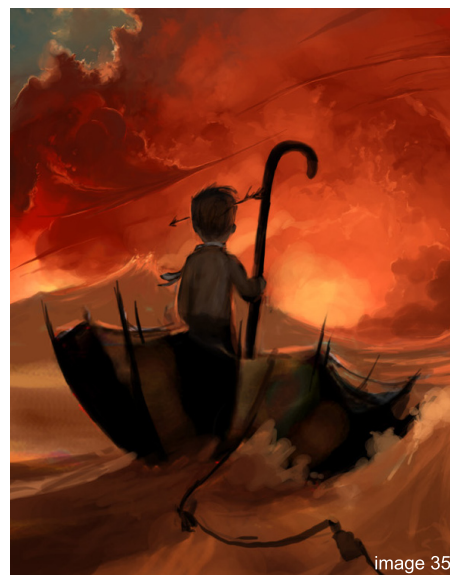


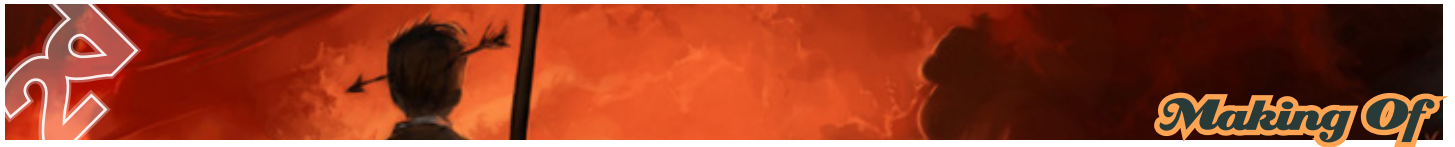
image 35



image 36



image 37





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Jade Fox

"Deep under the surface of a long
forgotten place.. the steps, the
stoneplates of the floor are broken and
the inscriptions on the signs are long
gone and unreadable.." I had this idea
about a fox-human hybrid creature.. a
kind of ghost or supernatural being..
someone you can meet in your
dreams.. a guardian.. omniscient..
scary and sweet all at the same time..
red and orange and golden..
with shiny jadegreen eyes..

Jade Fox

"Deep under the surface of a long forgotten place, the steps, the stoneplates of the floor are broken and the inscriptions on the signs are long gone and unreadable.."

I had this idea about a fox-human hybrid creature, a kind of ghost or supernatural being, someone you can meet in your dreams, a guardian, omniscient scary and sweet all at the same time, red and orange and golden with shiny jadegreen eyes.

I started with some quick sketches to get a feeling for her character (Fig 1). Then I put down some fox-fur colours (Fig 2). I ended up with these foxy orange fellows.. maybe a little too cartoony (Fig 3). Her character should be a little more human-like instead.. So I started over with the lineart for a female body. And even if the final image will not show lots of architecture/buildings, it's good to have some simple perspective lines to work with..



Fig 1



Fig 2



Fig 3





I worked on a relatively low-res image first, trying some colour schemes and ideas for her clothes and the background (Fig 4). Since I wanted the girl (and not the wall) to be the focal point of this picture, there needed to be some adjustments on the colours/the lighting (Fig 5).



Fig 4

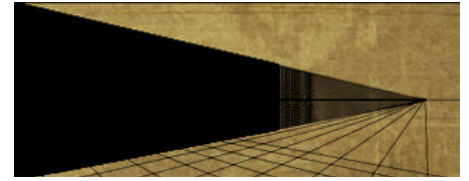
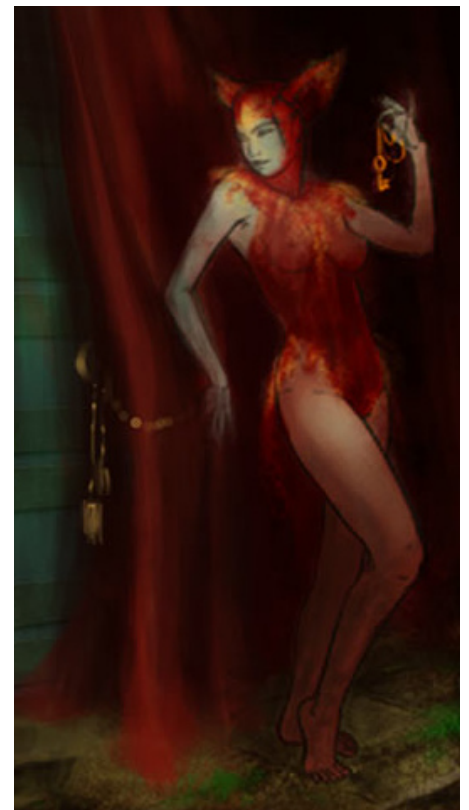
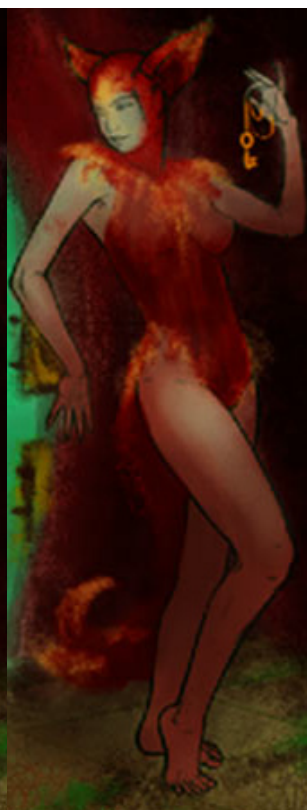
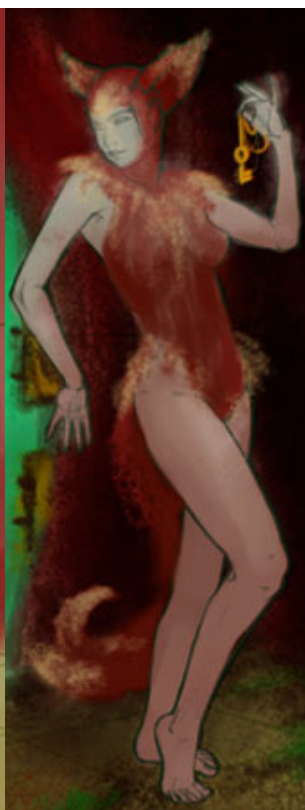
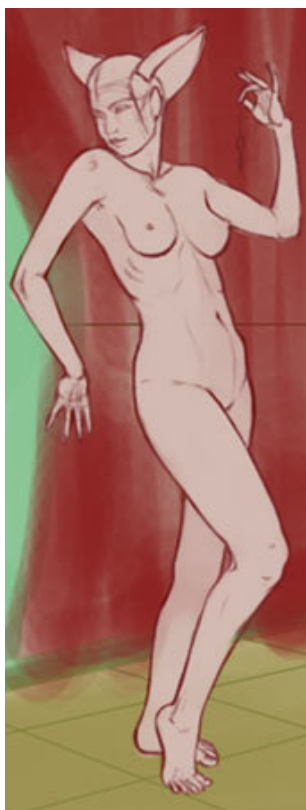
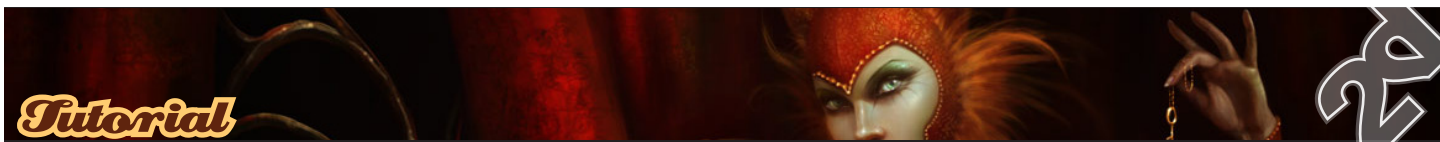


Fig 5

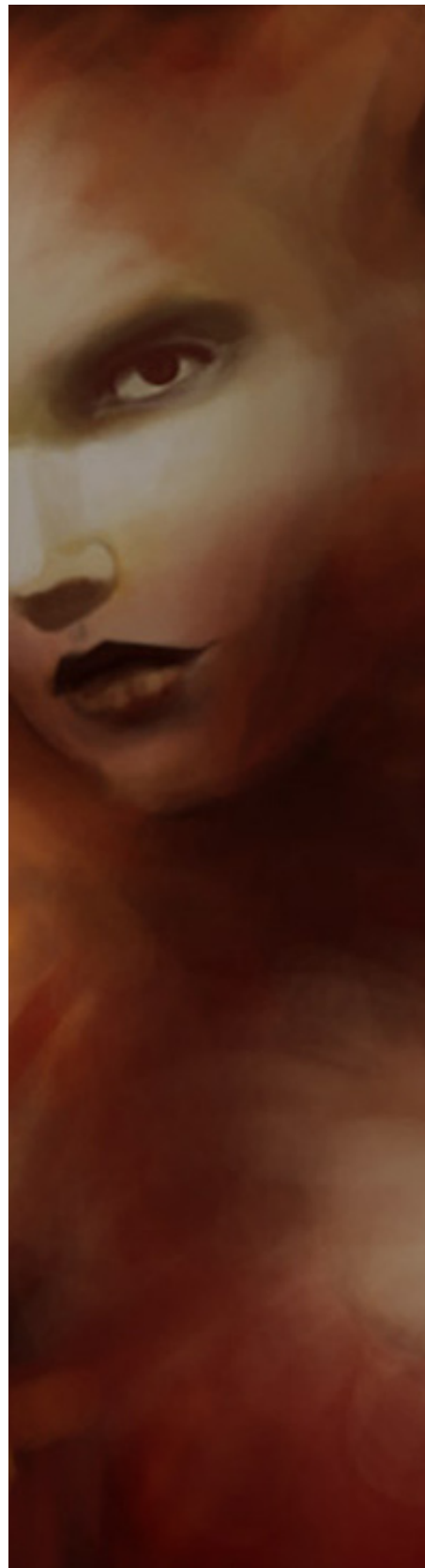
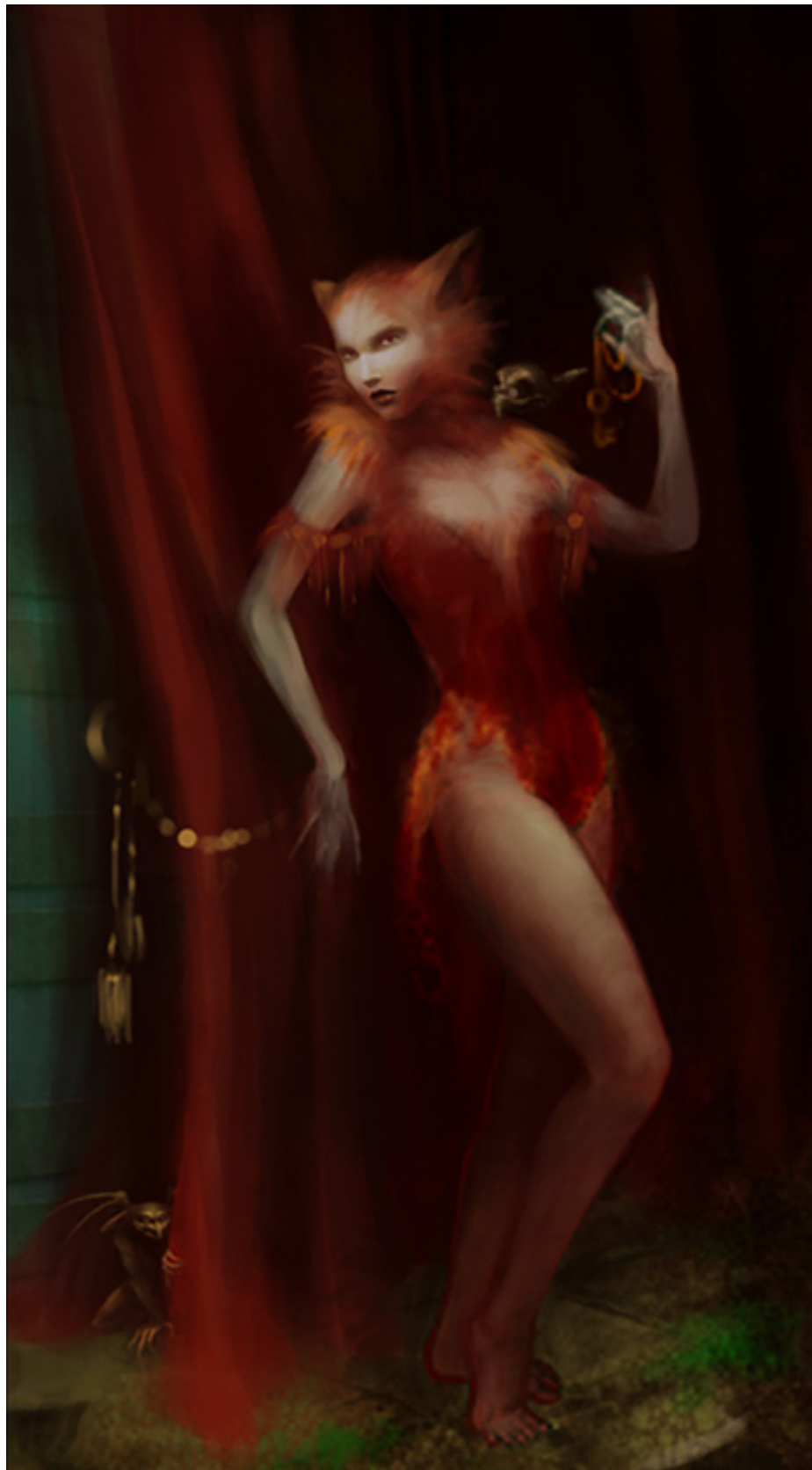




In the latest version, the lightest point of the picture is her face.. It's now also the area with the greatest contrast, so it will become the focal point. The image is now stretched into the

final size and I've started with the real painting. In the closeup you can see that I mainly used Photoshop's "Airbrush Pen Opacity Flow" brush (Fig 6).

Fig 6



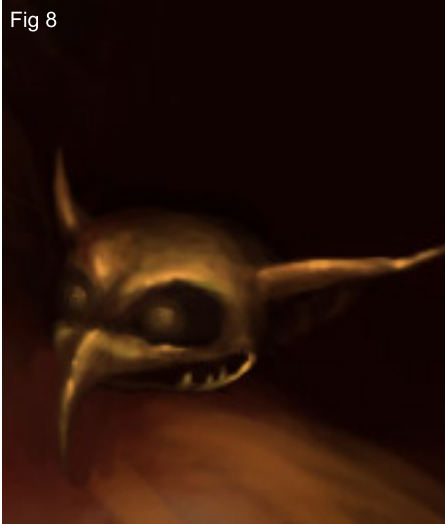


I wanted some goblins in the picture, one of them looking over her shoulder, others hiding in the red curtain so I started experimenting with some goblin faces (Fig 7). I ended up, however, with quite a cute sort of goblin (Fig 8).



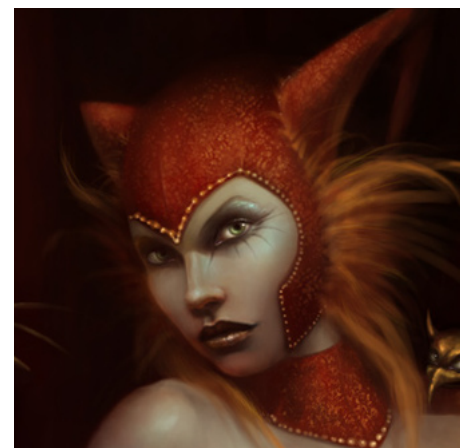
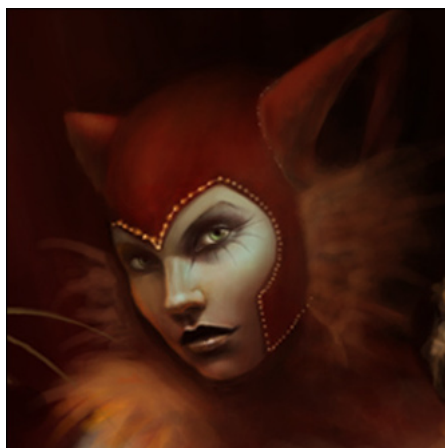
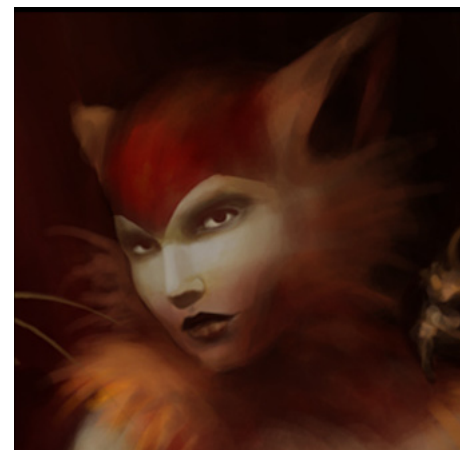
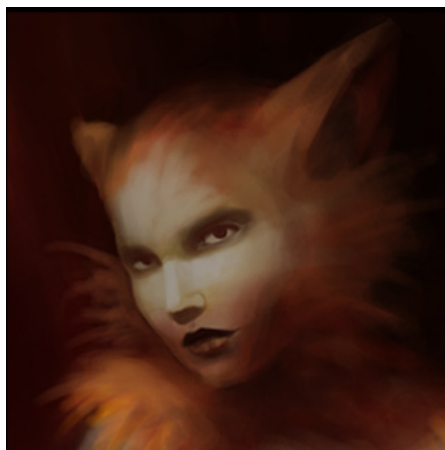
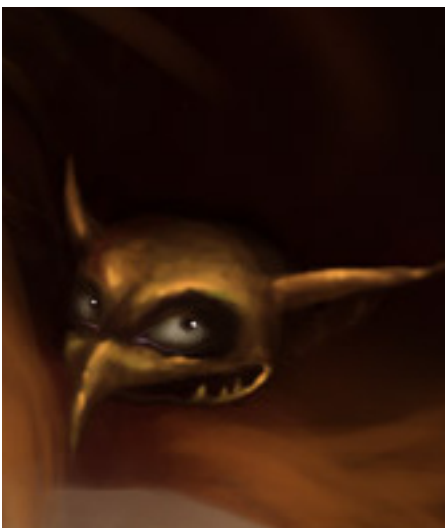
Fig 7

Fig 8



Working on her face I realized adding some kind of cap might look nice. This way she has the fox-like ears, but appears more human (Fig 9).

Fig 9



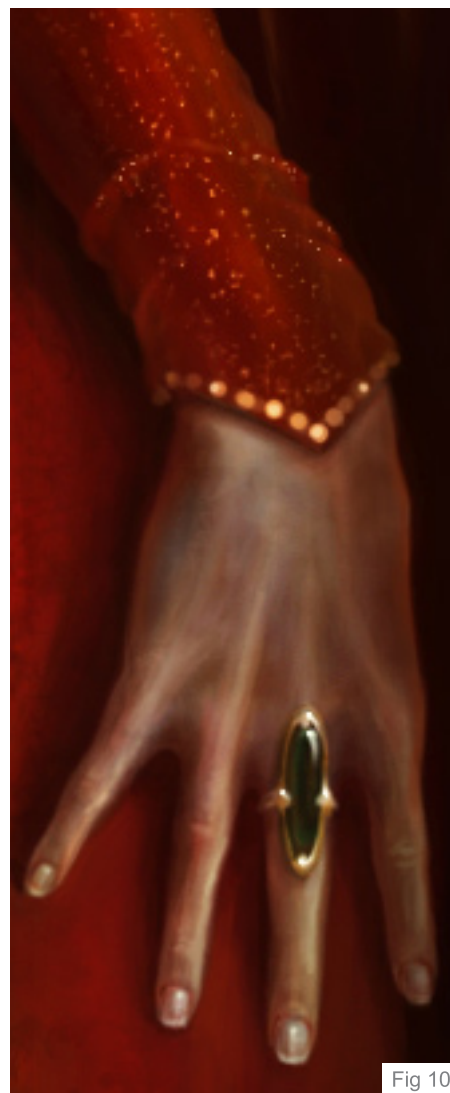
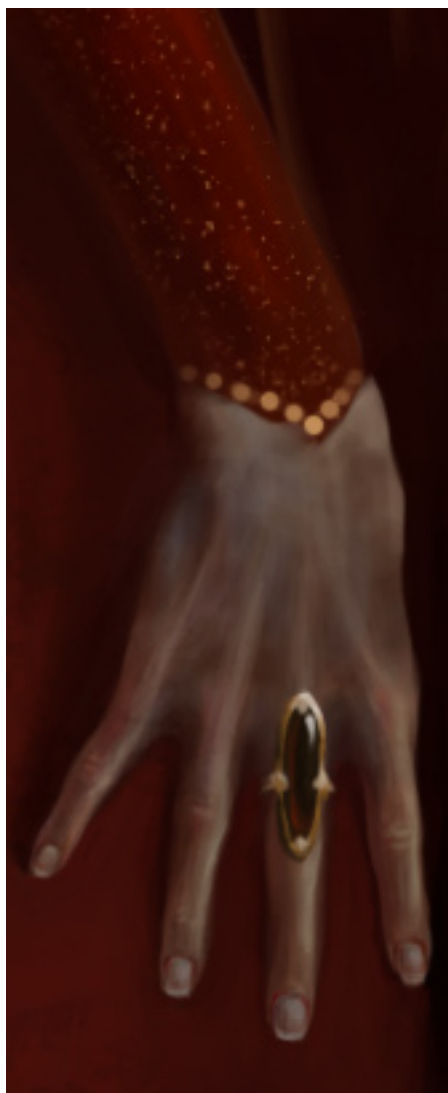
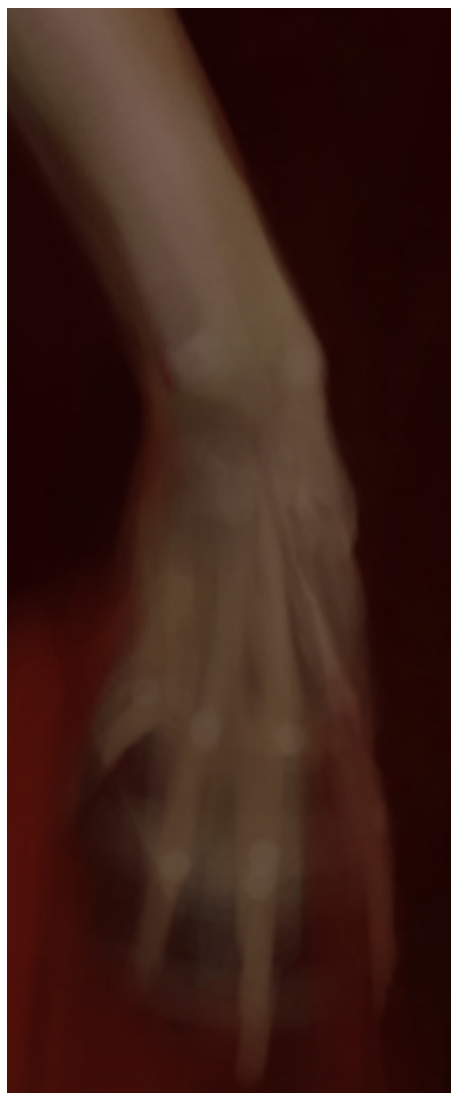


Fig 10

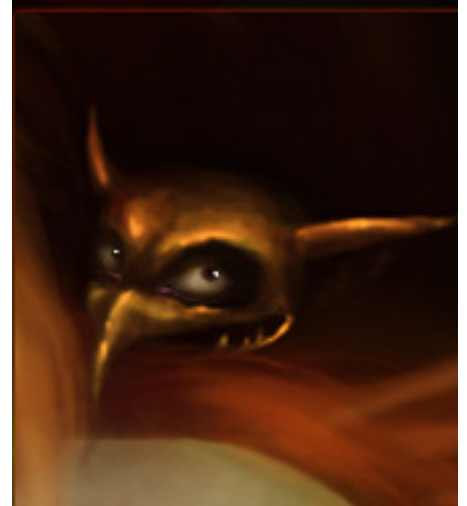
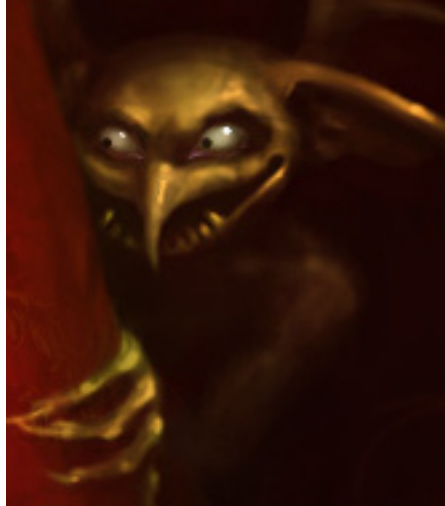
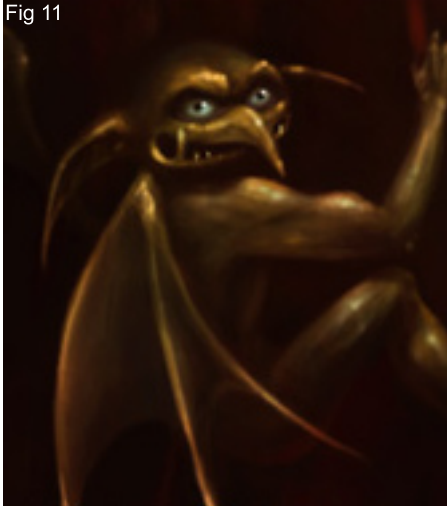
For her velvet cuffs I chose the same design (Fig 10). However, before I show the final image, here are some more close-ups. (Fig 11)



Fig 11



Fig 11



And at last, the final image.

Tutorial by :

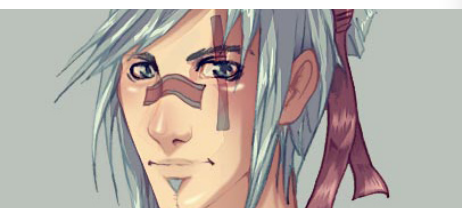
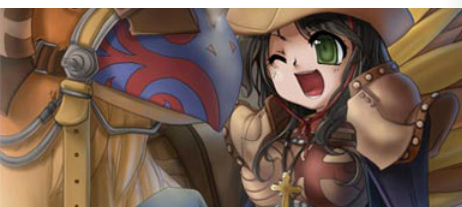
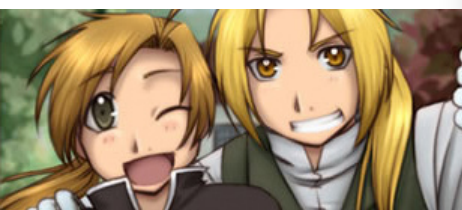
Benita Winckler

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approaches to colouring



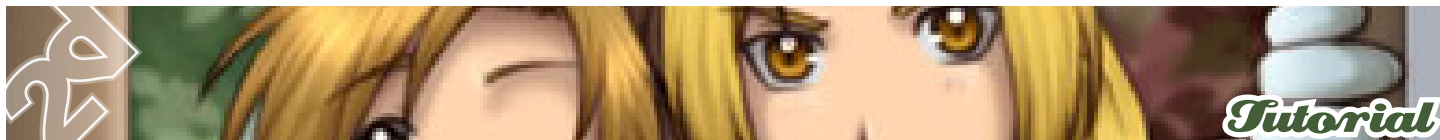
Welcome to the first of this three part series covering several aspects of digital colouring. If your a beginner we think that you will learn a basic knowledge of the techniques these artists have used, and maybe you professionalstist will pick up a few useful tips. In this first part 'Deji Chan' introduces the process of 'Soft Colouring'.

Coming up:

Part 1 - Soft Colouring by 'Deji Chan'

Part 2 - Process of Doom by Shilin Huang

Part 3 - General Colouring by Abuze



approaches to colouring SOFT COLOURING



Step 1

First get yourself a nice lineart to paint.

Now create a layer under your lineart and fill it with a colour your not using. You can change that colour later. If your lineart is on the background layer, you'll need to unlock it by double clicking it and setting it to multiply for this tutorial to work.

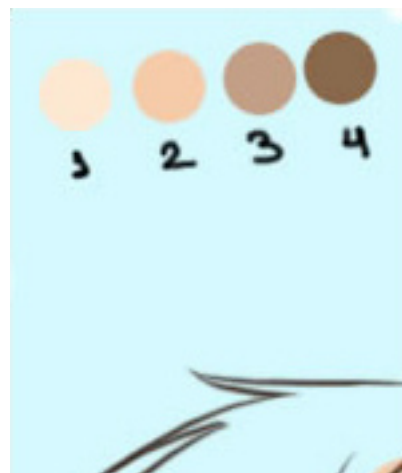
Step 2

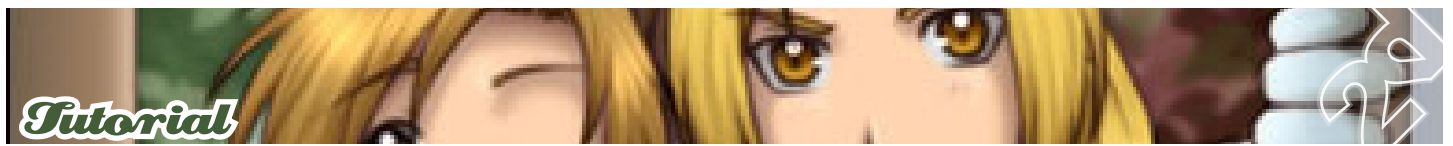
We are now going to start on the skin. You can start with the background as well, but I tend to do that at the end. Create a new layer between your lineart layer and colour filled layer. Name it "skin" (by double clicking on the name) and flat paint the skin with a nice base skin colour. You can always open a reference pic and use the eyedrop tool to get it.

Step 3

Now maybe you'd like to create a palette with the colours you're going to use. Paint some dots on your skin layer with the colours you picked.

1. light - 2. base colour - 3. 1st shade - 4. second shade
You can always use more colours and of course play with the shade, making the colour more blue or purple-ish.





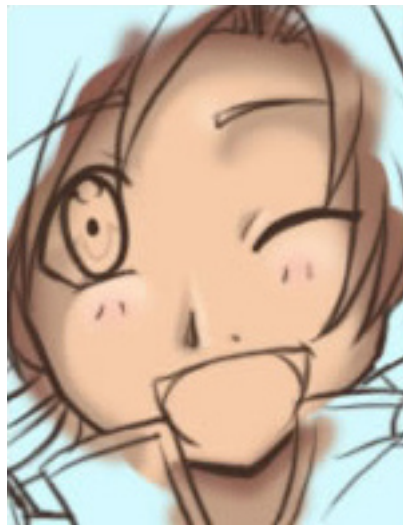
Step 4

Pick a 15-20 pixels soft brush. In case you're using a tablet, activate "other dynamics" on your brushes palette, if you're using mouse, set your brush opacity to 65% and change brushes to a wider one for bigger areas and a smaller one for details. Paint with your 1st shade just like you are cellshading, but try to add more shadows. Mind the light source!



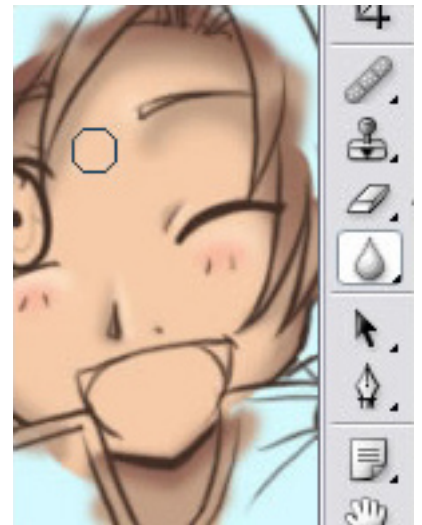
Step 5

Now lower your brush opacity to 45% or so and pick your 2nd shade colour to add some more depth. I changed my 2nd shade colour to a more redish colour. Do the same with your light colour to add some light spots here and there. You can also add a little bit of blush, maybe a redish colour.



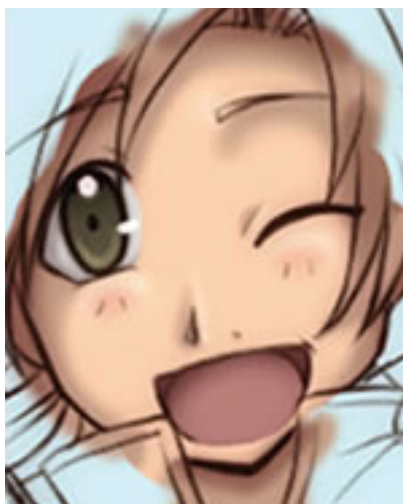
Step 6

Use the blur tool to soften your colouring. In case you're not really satisfied with the result, you can re-paint it (lol) and in case you think the colours are too dark, you can play with the levels (image>adjustment>levels) to make them look nice enough.



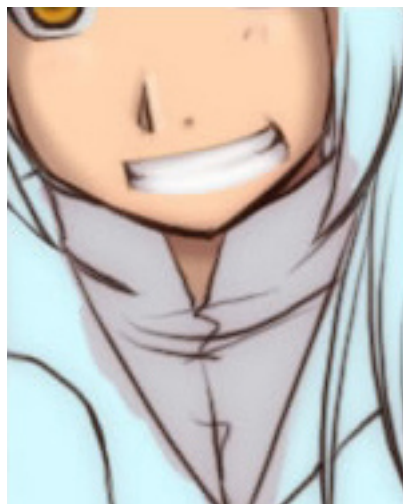
Step 7

Create a couple of new layers and colour the rest of the elements of the face. For the mouth and the white part of the eye just use a base colour and the 1st shade colour. Colour the eyes as you wish. You can find a tutorial on how to colour eyes in my gallery as well.



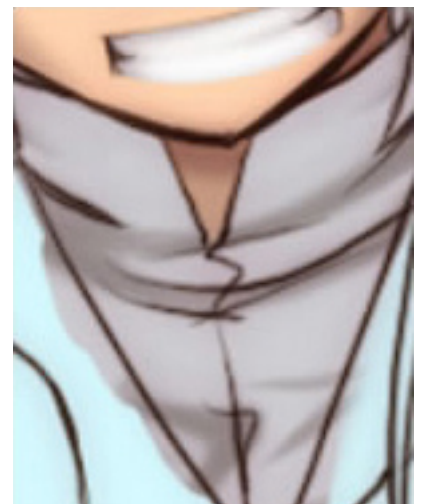
Step 8

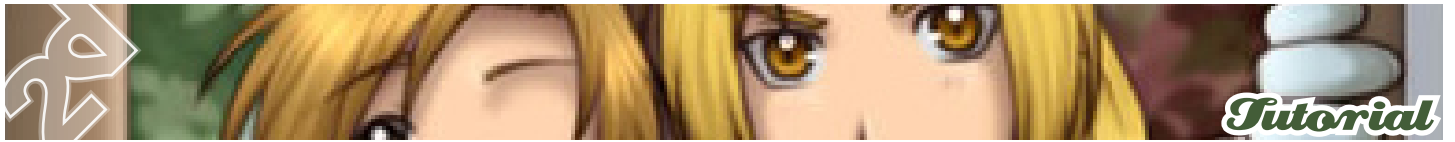
We have the skin and the face parts done. Now let's start colouring the outfit. You now have to start colouring the part that's next to the skin on the pic. In my case, this should be Edo's shirt. Make your palette with a base colour and 2 shades (1st and 2nd) you can also add a light colour for highlighting some parts. Now proceed to flat colour!



Step 9

Now let's add the folds! We'll use the 1st shade colour. You have two ways of adding folds: Firstly, pick a 10 pixel soft brush, activate the "other dynamics", set the opacity to 60% and start shading the folds. Secondly, cell shade the folds and then use the blur tool.





Step 10

Once you're done, pick a bigger soft brush and add some normal shading, as if you were shading a surface with no folds or texture at all. I use a 55 pixels soft brush here.



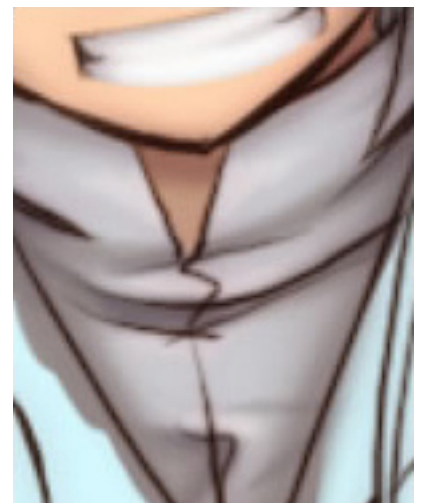
Step 11

Now go back to the brush you used for the folds and pick your 2nd shade colour. Add some depth just like you did when you painted the skin. You will notice that some folds vanished when you did the normal shade. Try to re-make them with the second shade over the first normal shading. Then pick a bigger brush again and add some normal shading.



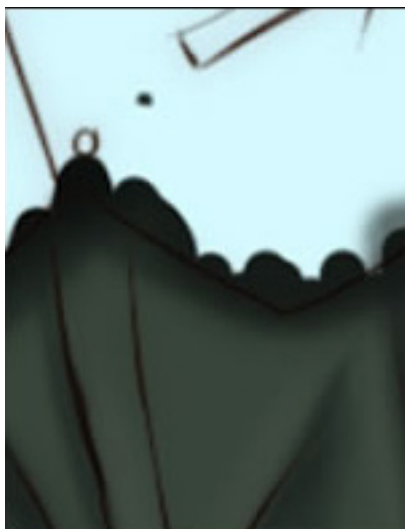
Step 12

I added a light colour here and there because I felt it was too dark.



Step 13

Create a new layer and start doing the same with the next layer of clothes. Remember that overlapping clothes produce shadows as well! Here I added some shadows where the vest overlaps with the trousers.



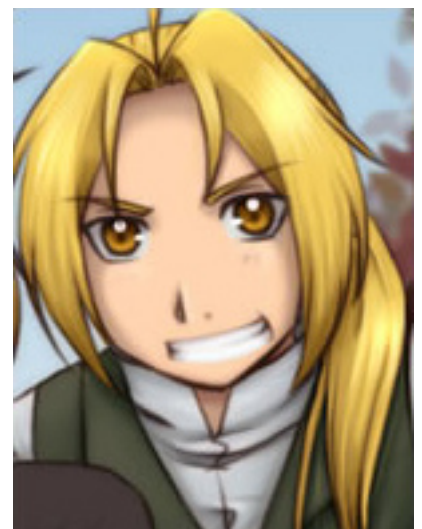
Step 14

After making lots of layers I have finally finished painting all the clothing (minus the gloves which I'll paint later) I also played with the levels and hue & saturation of each layer a bit until I found the colours were looking nice enough



Step 15

You next need to cellshade your hair, then with a small brush draw some in. Then draw some extra hair with a second shade colour over your cellshaded areas. Then use a light colour to draw some hair on the highlights. Finish using dodge and burn tools.



Tutorial

Step 16

Once I have finished colouring hair, the gift box and the gloves and, I begin working on the background. First I created a new layer and painted a sky. Then I made another layer and drew the trees using a leaf brush and playing with the brush palette.

The Tools I used to make this tutorial were:
Photoshop CS, optical mouse, Genius
WizardPen Tablet.

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<http://dejichan.deviantart.com/gallery>



Next Month:

Part 2 - Process of Doom by

Shilin Huang



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Fox Fire

by jenny roanchuk

Hello! I'm Jenny! I have been working with various digital painting programs and I have to say Photoshop 7.0 is one of my absolute favorites.

This is a tutorial for beginning to advanced Photoshopers.

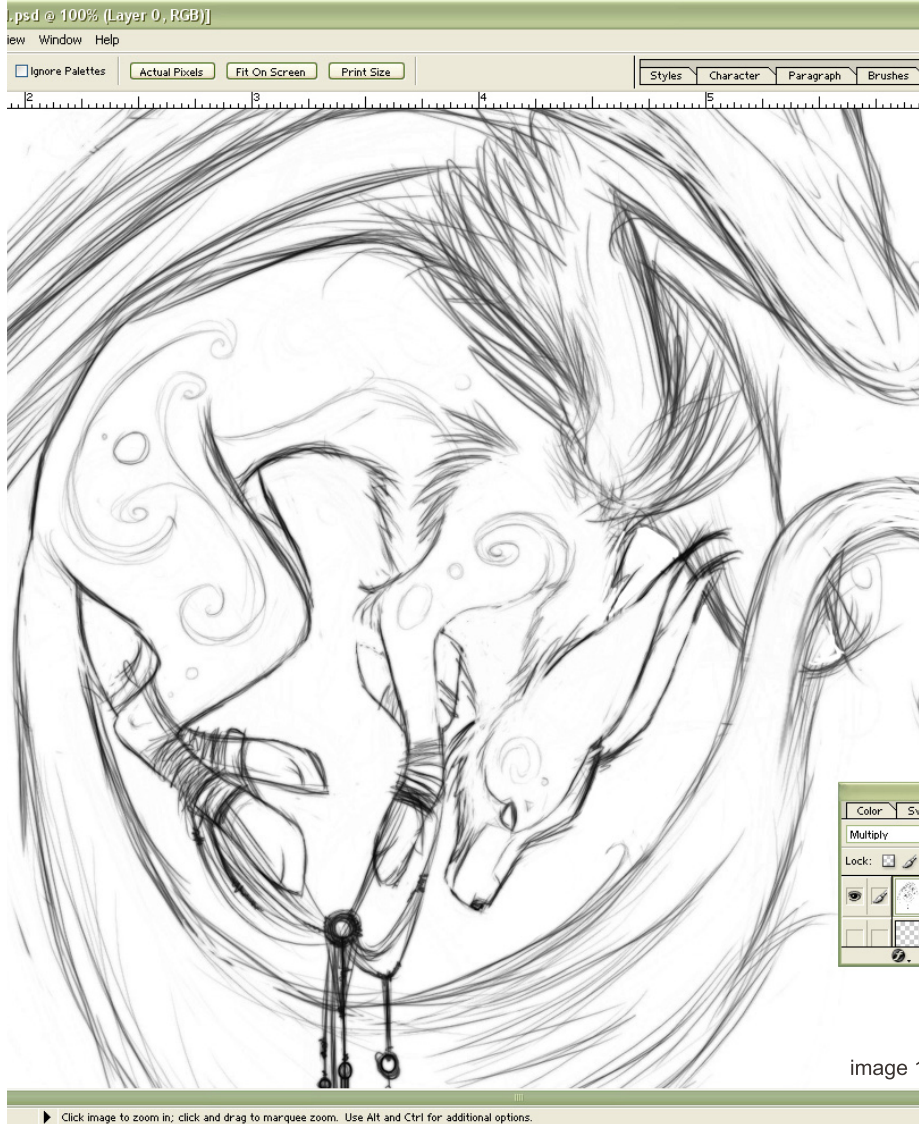


image 1

Step one - line art.

Okay first things first! I scanned in my line art and cleaned it up. Every ones scanner is different so you will have to use your own dicretion when scanning it but I usually scan my art in at 200 dpi, and for BIG projects I go to 300, which is huge.

ANYWAYS! Scan it yes. Then open it in Photoshop where you can continue cleaning the lines. Since I am terrible at inking I don't ink anything, so what I do is adjust the brightness and contrast of my line art. This looks better and saves me a load of time. Hehe! So what you do is you have to desaturate the lines, you do that by going to image - adjustments - desaturate. This will take all the colour out. Then you have to go to image adjustments again, but this time go to brightness and contrast. Brightness makes everything nice and light, contrast makes the whites whiter and the darks darker, its pretty cool. And if you understood that then you are doing great (image 1).

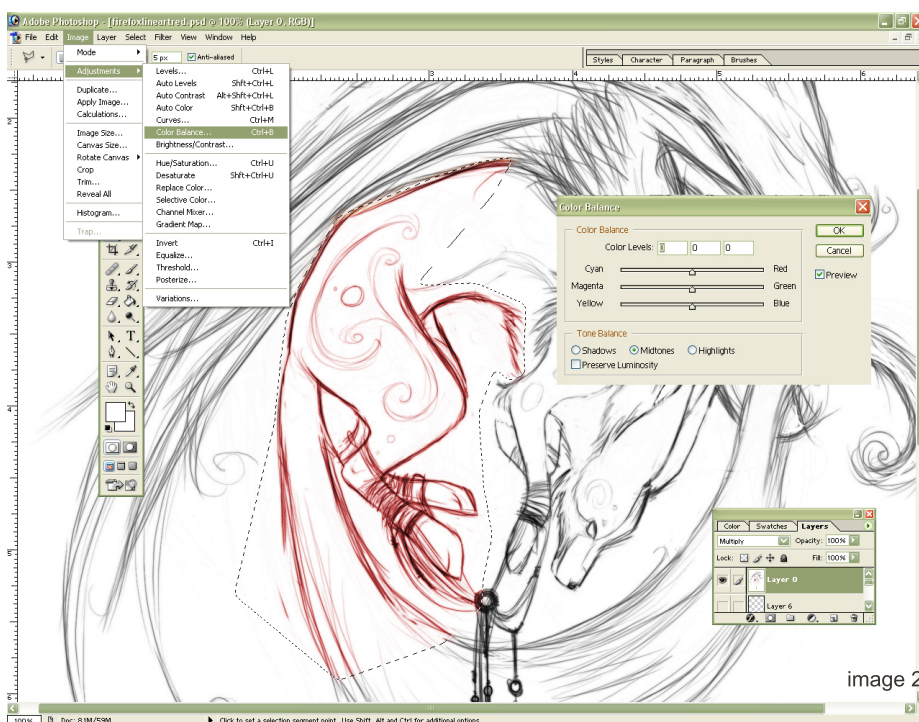


image 2

Step two - Making the lines look pretty!

Now this gets a little tricky, you don't have to do this, but if done right it can make things look pretty good. Using the polygonal lasso tool on the line art layer select around the areas that you want to change color, close the lasso tool then go to image - adjustments - colour balance. Changing the colour needs a little foresight, but if you mess up you can always change it later. But anyway, move the sliders to get your colour, you can even mess around with the highlights, shadows and midtones. Now make sure you jot down the colour code, so when you select other parts of the lines you can just punch it in instead of shifting all the colours again which is more accurate. (image 2).



Step three - step back

Check it out (image 3).

Step Four - Color Selection

Using the eye dropper tool select the colours from the line art, then head over to your swatches palette (the place where you store all your colours) and hover over a blank area, a little paint bucket should appear, when it does click, name your swatch thing, then press ok. Voila! You have your own custom swatch! You're now on your way to greatness! (image 4).

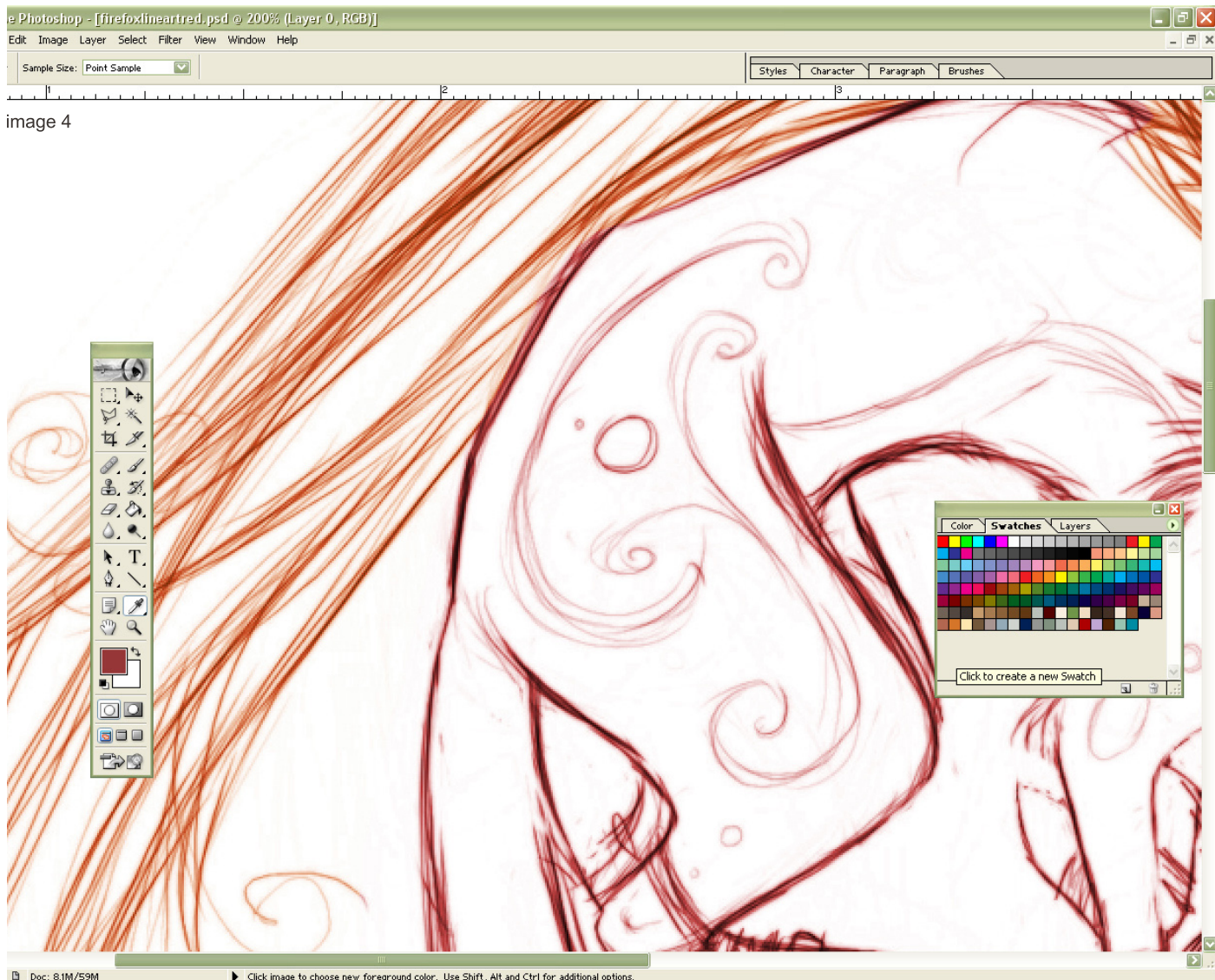
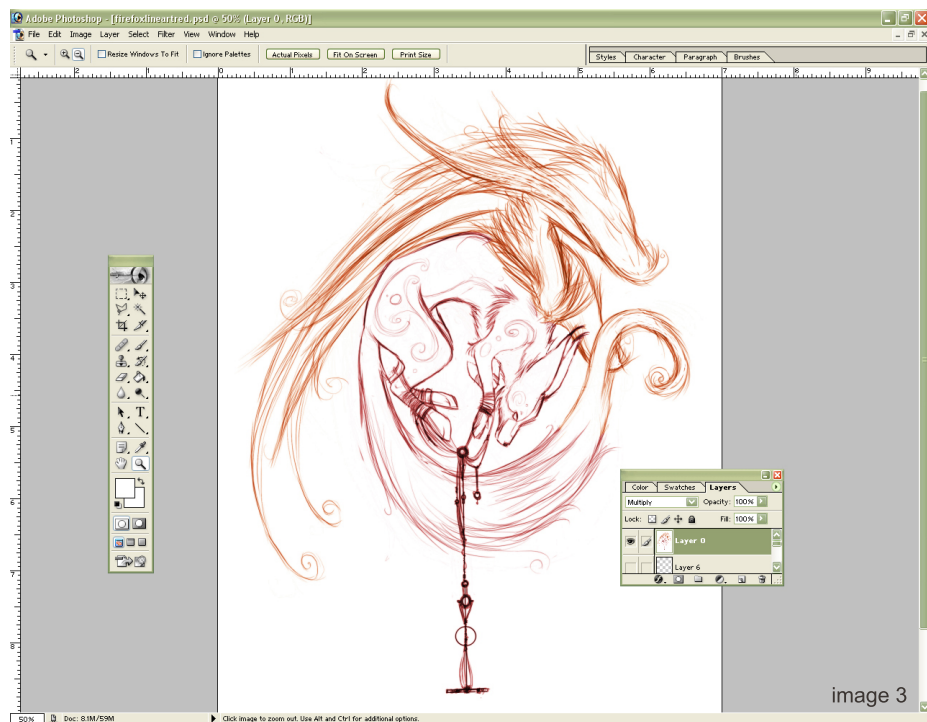




image 5



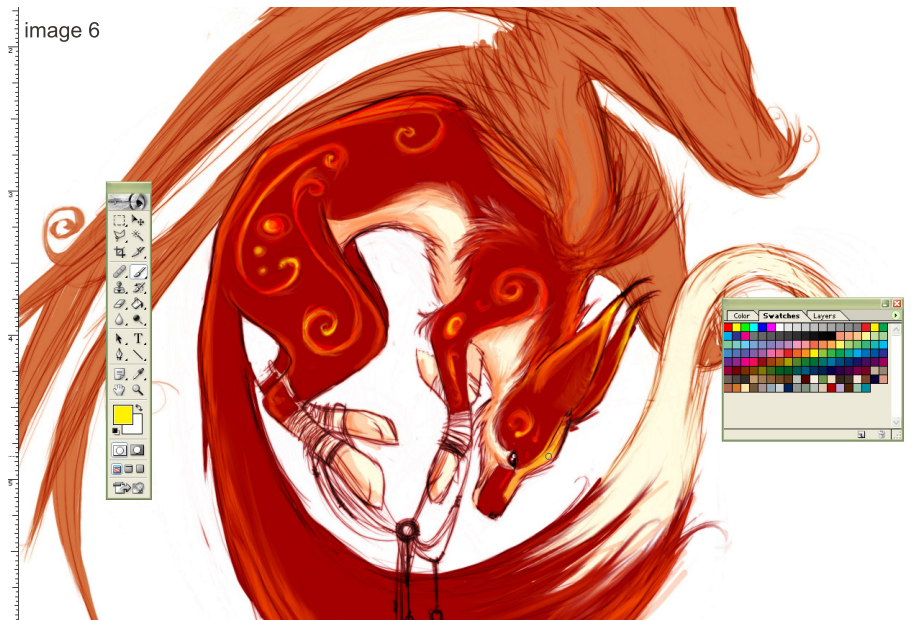
Step Five - Color!

Now here is another new trick. If your line art layer is locked double click it, a window should pop-up. Change the line art layer mode to 'multiply', and if it's not locked just go to your layers palette, click on the layer and above it, and just use the little drop down menu to do it. This handy dandy feature makes the whites transparent, so you can color the image without coloring over the lines. Nice eh?

Thought so.

Create a new layer then drag it under the line art layer. You can keep the new layer mode set to 'normal.' Now you can colour away on that new layer. (image 5).

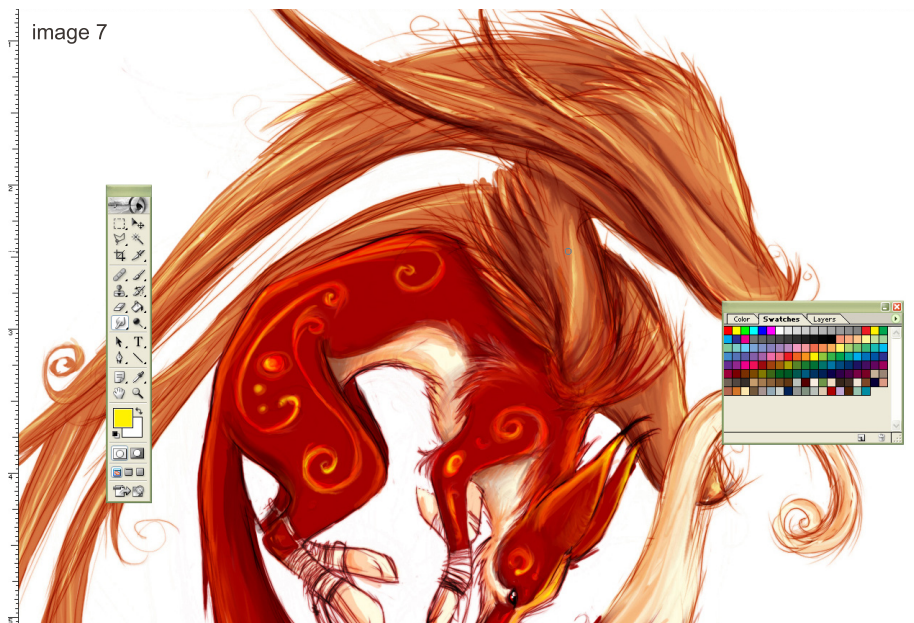
image 6



Step six - Swirly, swirly!

Now I suggest that you create another layer for this step, in case you mess up, because I mess up lots here. So now create a new layer above the color layer. This is where I started to do the little swirls and details which was all really haphazard. I just slapped on colours and using a hard brush I smudged it around and blended it until I liked it (image 6).

image 7



Step Seven - More shading!

Now I did the exact thing as above, just more shading and blending using colors that you gathered from the line art and had put in the swatches. Colouring can be rather tedious, but it's a good idea to have music playing in the background or something, so you don't go insane (see image 7).

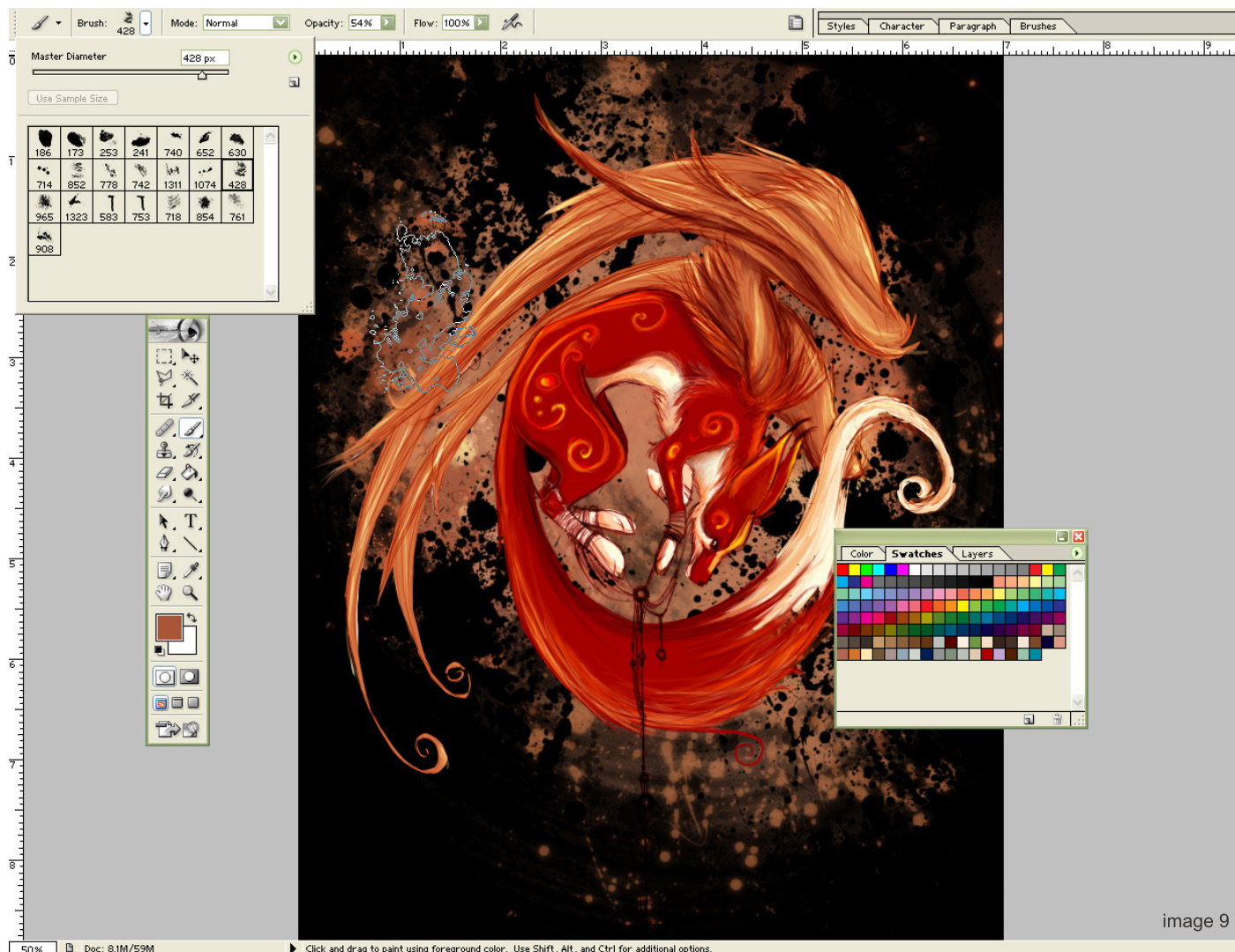
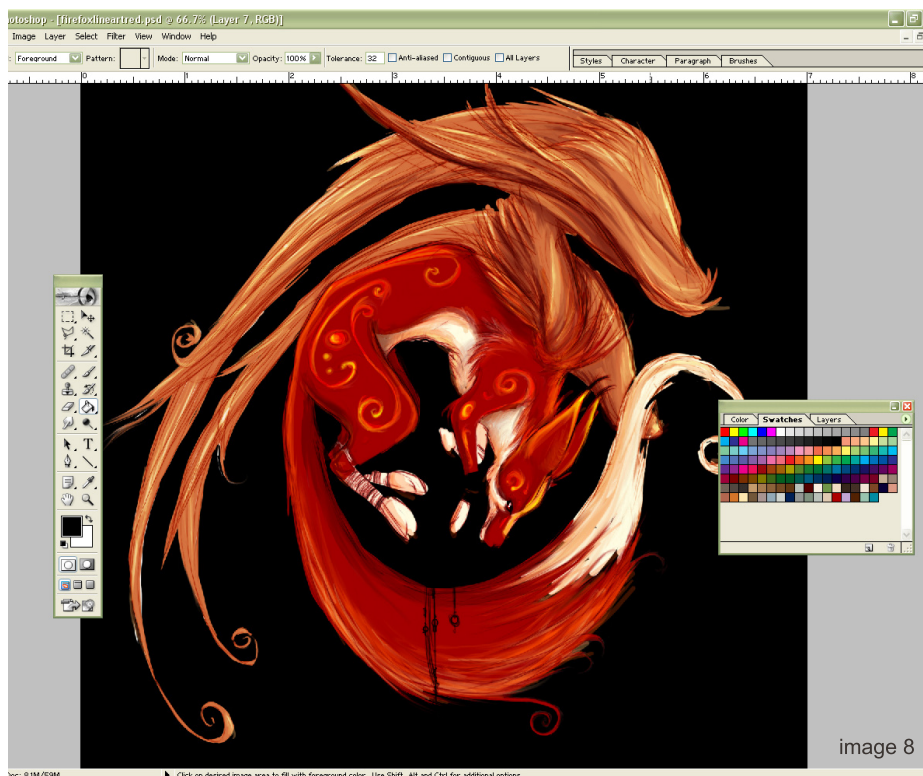


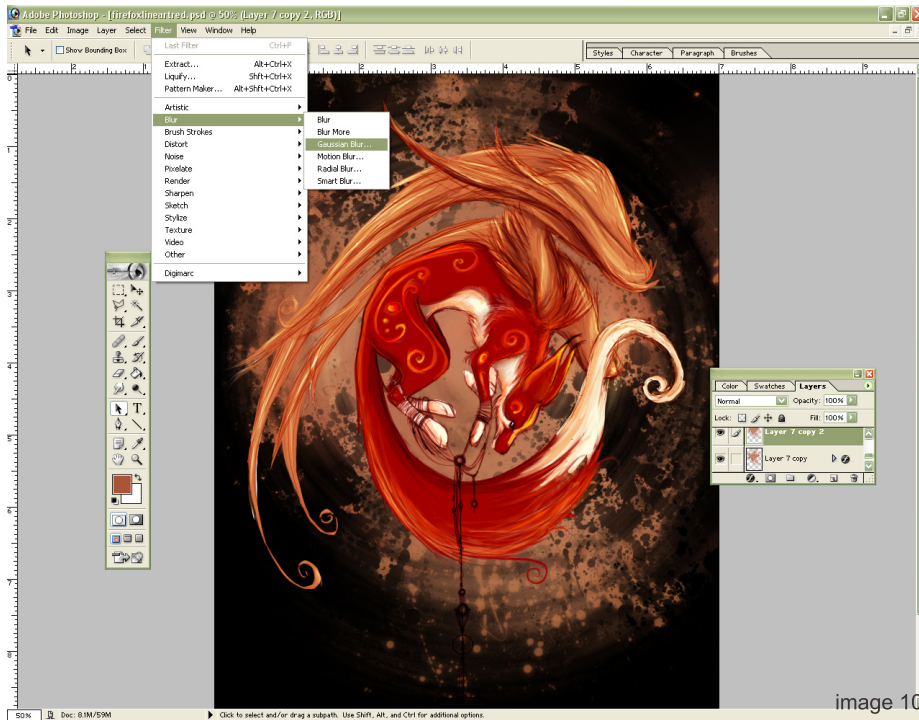
Step eight - The Background

Now it gets interesting! After all the colouring and shading I created a new layer and dragged it to the VERY bottom, so it's the bottom layer. I filled it with black, and now you can see all of my mistakes. And it looks REAL bad. But now would be a good time to go back and fix it, which I did! (image 8).

Step nine - Background thing

Hmm! So it seems that I skipped doing the touch ups here and went straight to the other part of the background. I used a lot of custom brushes that I made a while back. So I created another layer above the black layer used a bunch of brushes and went crazy all over the place (image 9).



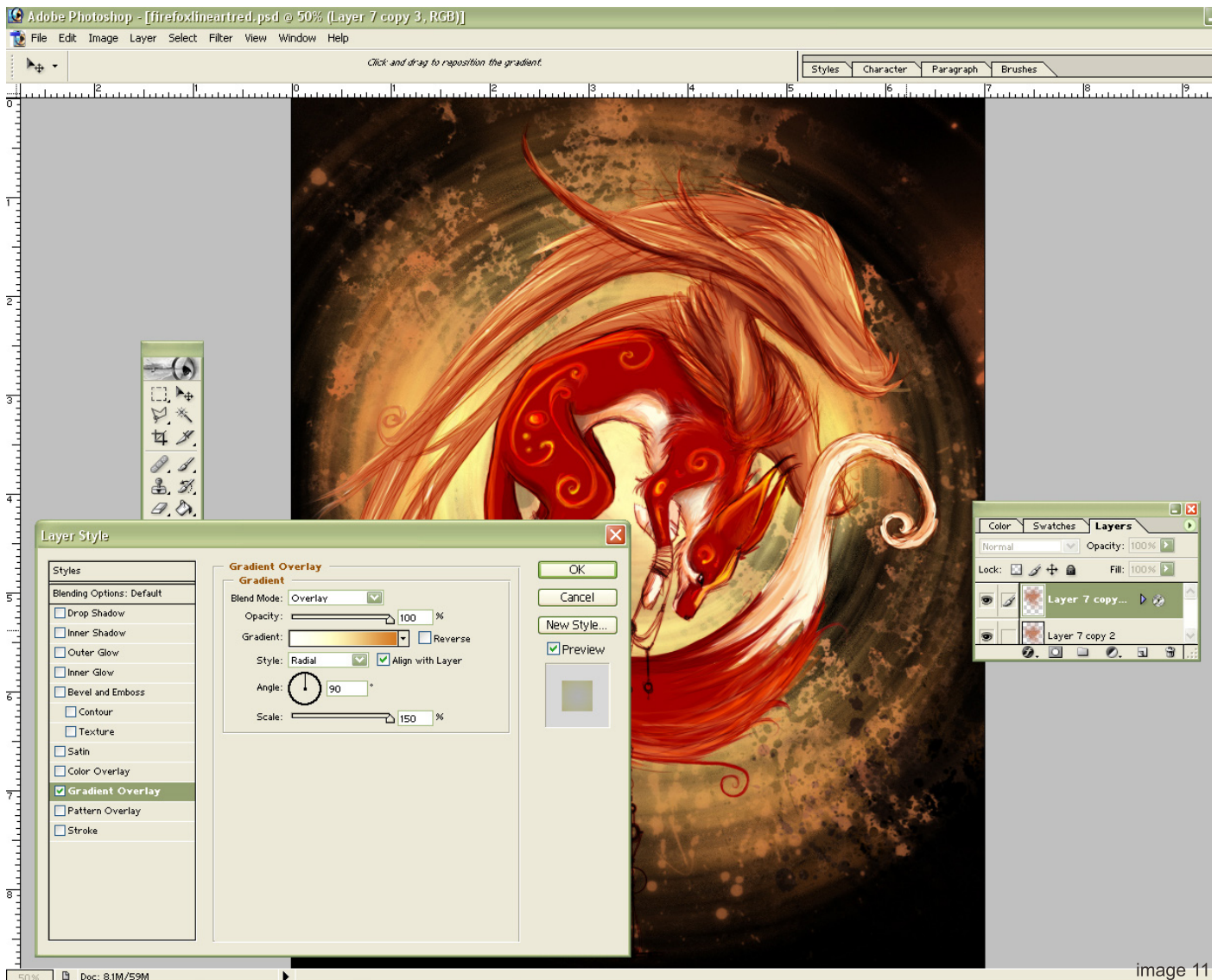


Step Ten - Bluuuuuuuuur

So I duplicated the brush layer here (you just right click the layer and go to duplicate) so on the top duplicated layer I went to filter - blur - radial blur (see image 10).

Step eleven - Overlay - o-lay!

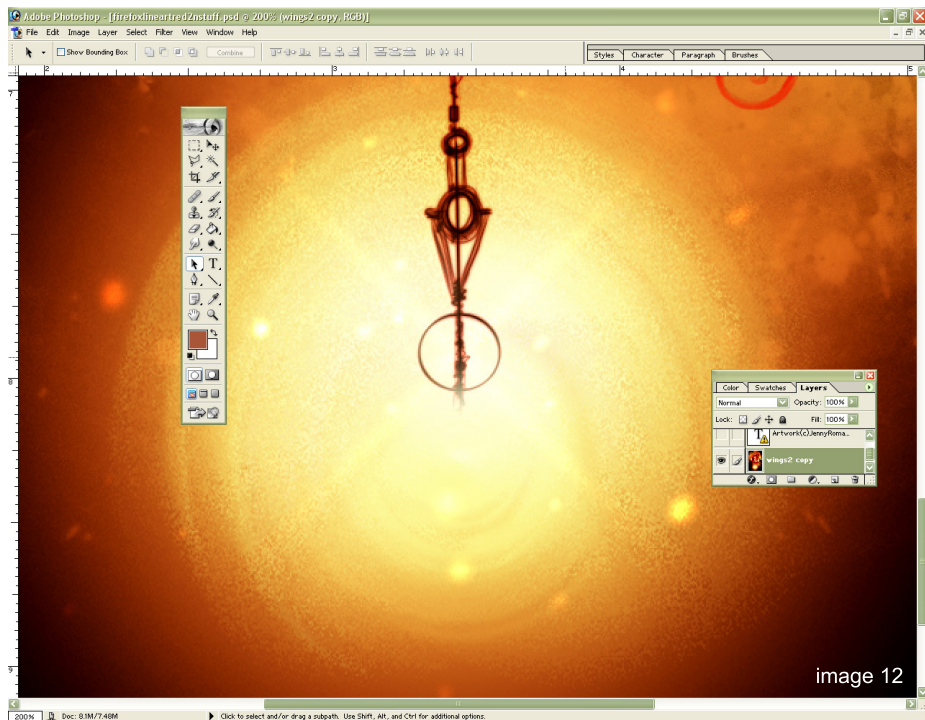
Now I double clicked the blurry layer, went to 'gradient overlay', then chose the gradient I wanted, and then changed the blend mode to 'overlay'. It took a lot of adjusting to get the effect I wanted (image 11).





Step Twelve - Light up.

I repeated step ten and eleven here for the small dangly parts (image 12).



Step Thirteen - Almost done!

Now this was the time when I fixed up all my little mistakes, cleaned up the lines, and adjusted the colours. Woo! (image 13).



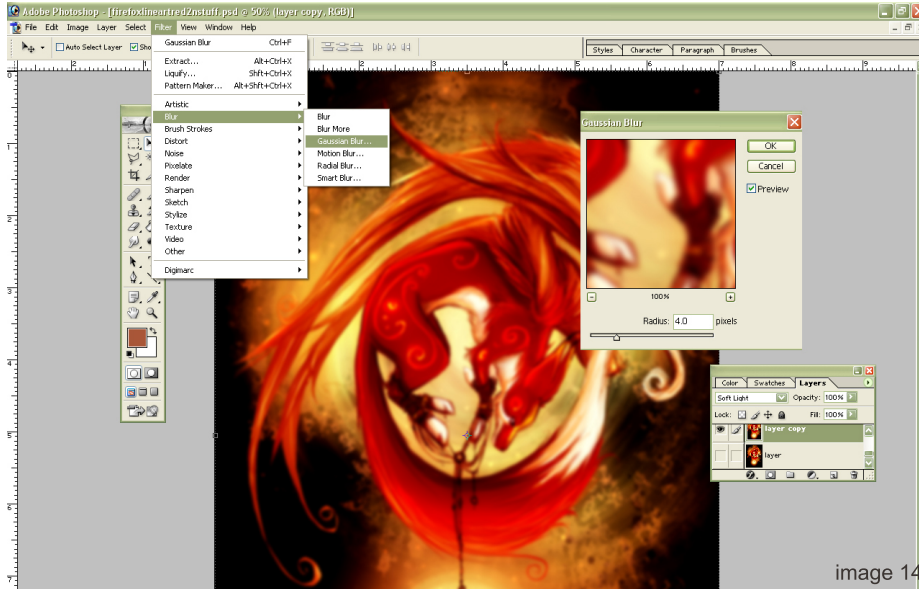


image 14

Step Fourteen - The final touch.

Now for the grand finale!

I flattened the entire image (make sure you save to a separate file before you do this, trust me). I then duplicated the image, then selected the top duplicated layer and 'gaussian blurred' by about 4.0. You get there by going to 'filter - blur - gaussian blur'. I then changed the layer settings on the blurred layer to 'hard light.' You can change the settings the same way you did when you changed the layer to 'multiply.' Now, step back and take a look! All done! (image 14).

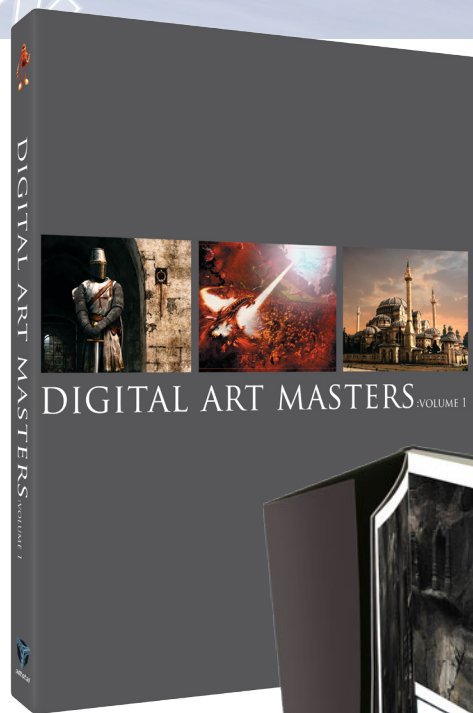


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Tutorial by :

Jenny Romanchuk

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